

Kent wins brick plan go-ahead

A YEAR ago the future production of London stock bricks from the North Kent brick fields hung in the balance, dependent on the outcome of a public inquiry concerning the Kent County Council's plan for the future winning of brick-earths.

The council's plan seemed to establish a unique truce between the interests of agriculture and brickmaking. It contained specific requirements for the proper reinstatement of the land after the extraction of the brick-earths.

The actual words of the report were significant: "Brick-earths excavations are shallow and dry and have less of the visual impact associated with other types of mineral extraction. Former workings are only distinguishable in the landscape by a lowering of the land surface and by a characteristic brick around the perimeter of the site up against roads or other adjoining land not pre-existing levels."

The council's plan was acceptable to the three remaining brickmakers in the Ruinhurst-Faversham area (Blue Circle Brick, Cremer & Whiting and Redland), but objections were lodged by the Swale Borough Council and some conservationist and countryside groups. Specific objections were registered by some neighbours of the areas designated for future brick-earths extraction.

The public inquiry took place at the beginning of October last year. After hearing the evidence of S G Wolters, a chartered engineer, reported to the county secretary, who in turn reported to the planning sub-committee in December. No modifications which had major significance to the brickmakers were recommended, changes in the plan being confined to minor variations to some large sites and the entire deletion of two small sites.

The net effect of this is that reserves of brick-earths for the next 15 to 20 years are assured, and the traditional London stock brick will continue to be made in North Kent for that time at least.

As David Turner, who led the Redland attack, puts it: "At one time it seemed that not another brick would come out of North Kent. It's been hard work over many years." Turner sees the outcome as evidence that "if the brick industry is prepared to collect its evidence and put it to a responsible authority, a satisfactory outcome can result."

Landfill gas kiln scheme produces major fuel saving

Last year's *BD Brick Supplement* reported Yorkshire Brick's scheme for firing its kilns using landfill gas, piped from an adjacent disused quarry.

Returning this year to see if the promise of this cheap fuel had been fulfilled, we discovered that the last 12 months had not been easy for Yorkshire Brick.

Most of the problems, however, had nothing to do with the methane supply.

Having lived through the teething troubles of a new kiln and new technology, Alan Winlow, Yorkshire Brick's managing director, reports that his kilns are now consistently firing 20 per cent by landfill gas and 80 per cent by natural gas—saving about £100,000 per year on his fuel bills. He believes this saving will double when the whole of his gasfield comes on stream.

There are some valuable environmental spin-offs from this development. Since last year the scar on the hillside, caused by the disused quarry, has been diminishing day by day.

There is practically no evidence of the pipes beneath the surface which draw off the valuable fuel, only a few discreet well-head manholes positioned at the end of the vertical collection pipes.

The first filled area (Winlow's original pilot scheme plot) has produced its second year's crop of hay, while the next area of fill has just produced its first crop.

Next year the whole area will be grassed over and the filling operation will move downhill to a quarry about a quarter of a mile away.

Interest in Winlow's activities has come from all over the world — the latest approach from China asking for advice on a scheme which is being proposed in that country.

Winlow has given advice on the use of landfill gas to heat the glasshouses of a horticulturalist at Hooton Pagnell and a rival brickmaker at Normanton.

It is thought there are at least three brickworks in the UK using landfill gas to some extent

to fuel their kilns. The Department of Energy has sponsored studies with Yorkshire Brick and London Brick Landfill. These have shown the immense potential of this latent fuel source, particularly in brick and cement production.

In a survey carried out last year, it was reported that between 300 and 350 landfill sites in the UK are potentially capable of producing large quantities of methane. The fuel potential of this gas is thought to be the equivalent of one million tonnes of coal.

London Brick Landfill estimates that it will be producing

20 million bricks per week using landfill gas by 1990 and by the following year it hopes its giant Stewarby brickworks will be self-sufficient in terms of fuel.

Where the consumers of the gas are situated remotely from its source, the methane can be used to generate electricity via gas engines or turbines. London Brick Landfill is about to embark on such a scheme, which should generate some 0.8MW of electricity using three 275kW spark ignition gas engines.

The Department of Energy is also funding research into ways in which the yield of landfill sites can be improved.

Bullseye at Butterley

For the first time in its 34-year history, it is reported that the Clocks bricks in a single week. The record-breaking week was in May and comes two years after the last over of Clockhouse by Butterley. At that time it was selling about 400,000 per week.



Recreating Nature's Colours

Natural colours are infinitely varied and yet they never seem to clash. Complement, contrast and contribute one to another yes, but clash, no. Ryars have done their best to learn from nature. The result is a very wide range of different tints, shades and positive colours in their bricks.

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BUILDING DESIGN

No 803

The weekly newspaper for the design team

FRIDAY SEPTEMBER 12 1986

£1m writ delays Oxford scheme

A £1 MILLION writ against Oxford architects Kendrick Associates has caused developer London & Metropolitan Estates to pull out of Oxford's troubled Gloucester Green shopping scheme.

Dimsdale Developments, the developer originally chosen for the scheme following a competition, served the writ on Kendrick several months ago, claiming the right to use Kendrick's copyright, but the amount involved had not been revealed.

"We conveyed this information to L&M indicating that they should desist in using Donald Kendrick's plan as they are subject to the legal action we are taking against Kendrick," said Dimsdale managing director Dennis Beale.

Dimsdale was dropped from the scheme by Oxford council a year ago after financial troubles hit Dimsdale's main contractor, Benfield & Loxley.

It is understood that Kendrick and Dimsdale's project managers, Moulton Benn, took the opportunity to disassociate themselves from Dimsdale. According to Oxford councilor Albert Ramsay, chairman of the estates and planning committee, "the designers refused to enter into a contract of which Dimsdale had any part".

"I just can't say anything at the present time," Kendrick told *BD*.

Oxford council's director of planning, estates and architecture, John Billingham, said: "I am quite convinced that Dimsdale don't hold the copyright." There is going to be a full report to the council on September 22.

"I believe L&M has behaved disgracefully toward the council," said Ramsay.

Statement on Harris

THE RIBA has responded formally to the resignation of John Harris as curator of the Drawings Collection.

An official statement says: "The Drawings Collection in its present form is the creation of John Harris and the finest thing of its kind in the world. The Institute, the nation, and the international community of architectural scholars are greatly in his debt."

Harris will retain a consultancy with the institute.

Manchester Rolland — page 8.



Horselydown Square by Tower Bridge, a complex mixed development of 75 apartments and 3,800sq m of shops and offices, has recently started on site to plans by Wickham & Baumgarten. The site is on the south-eastern corner of the bridge. The scheme, for Berkeley House Developments, consists of five blocks between four and eight storeys, enclosing two paved public courts. Pedestrian streets cross both ways through the site, one linking with the Thames walk and the other between the Courage Brewery site and a new development eastwards by Concorde. The project is to be built in a variety of materials from concrete and brick to steel, glass and marble. It is intended to repair the urban block, bringing life into the area by increasing accessibility.

Ronan Point 'had good strength rating'

MORE FEARS OVER FAULTY TOWERS

PREVIOUSLY unrelaxed government information dating from 1968 shows that Ronan Point was considered to have one of the strongest types of flank wall joints in a league table of eight systems.

The table ranks Wates, Recma, Bison and Taylor Woodrow-Anglian at the top for strength, with 12M Jespersen, Camus, and Tricoba ranked lower and Skarne as the weakest.

MP calls for action

LONDON MP Nigel Spearing is demanding Government action over the faults recently discovered in Ronan Point.

Spearing, whose Newham South constituency includes the notorious tower block, has asked DoE chief Nicholas Ridley why the bad workmanship faults found during Newham council's current investigation were not uncovered by the original enquiry in 1968.

"There have been allegations that these facts were known then

But there are increasing doubts about the H2 load-bearing flank wall joint in the TWA system, following the discovery of shoddy workmanship on the Ronan Point block, reported by *BD* last week.

The story was taken up by national press and television.

Evidence on the strength of various wall joints was given to

closed by veteran tower block campaigner, architect Sam Webb.

Assistant director of engineering at Newham council, Andrew Davenhill, told *BD* that findings in the council's current Ronan Point investigation had amazed him.

"I was surprised at how universal the bad workmanship in the block is," he said. "None of the lifting bolts had been wound down and the joints all seemed to be poorly constructed. Even internal joints are very badly packed."

He said the faults could be much more critical on the lower floors of the block as the deadweight of the building increases.

"Authorities should be aware that a bad workmanship problem does exist and it is up to them to examine their system-built buildings for any faults," he said.

Webb claims to have found similar construction faults in the 20-storey Camus blocks on the Clapton Park estate in Hackney.

Webb told *BD* that floorslabs in the tower blocks were levelled on pieces of wood, which could be slowly deteriorating, instead of being supported by in-situ concrete filling.

By Alan Thompson

A formal structural report made by council engineers in 1984 made no reference to the wooden blocks or the effect they could have on the towers.

continued page 3

Institute calls it a day on Hull urban plan

THE RIBA has scrapped plans for the Hull Community Urban Design Assistance Team (Cudat).

At a meeting of the institute's community and urban affairs committee last week, it was agreed that in the absence of an invitation from the local community, the proposal should be withdrawn.

But RIBA director of public affairs David Atwell said that consultations would continue and it was hoped that the community might invite them in at a later date.

He added that city officers and councillors had been very supportive, but anxieties and misunderstandings in the local community were the problem.

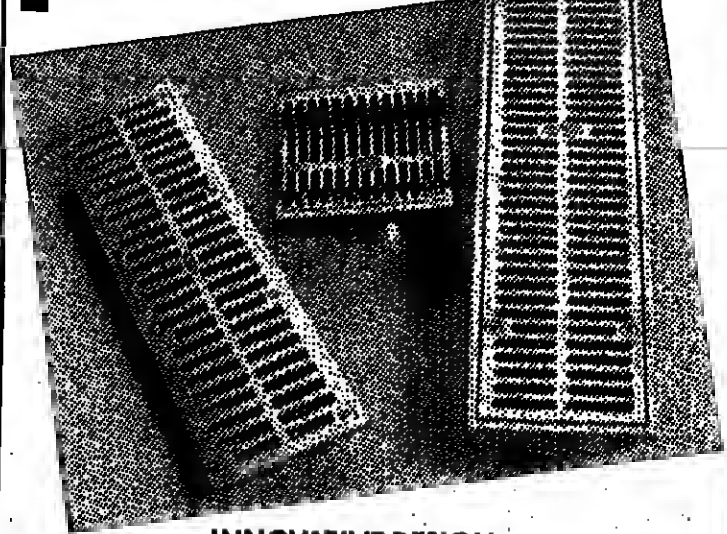
The decision is a victory for the author of the Cudat guidelines, Rod Mackney.

He believed Hull was an ideal venue for a Cudat, but called for it to be withdrawn when no wave of support came from the local community.

He also wanted it to be targeted on the docks area of the city instead of the Drypool district which was selected.

Camden council has agreed to appoint outside consultants to determine the future of its Hillview Estate. The council had been in favour of demolition, but after a report by architects Hunt Thompson commissioned by residents, this option has now been dropped.

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New life in old bricks

CANADIAN businessman Itzhak Abramovitch claims old brick walls can be miraculously rejuvenated with his ceramic coating, SR-18.

Its properties include low expansion so it withstands sudden changes in temperature, and similar porosity to that of the wall. It is vapour permeable, non-combustible and resistant to acid rain and other pollutants.

Abramovitch's company, Ocean Construction, Cote St Luc, has launched this exterior coating material, not at present available over here. It has recently received approval of the Service des Permis et Inspections of the Ville de Montreal. Regarding the ingredients of SR-18, Abramovitch remains tight-lipped. All he will say is that they are non-toxic.

Masonry symposium

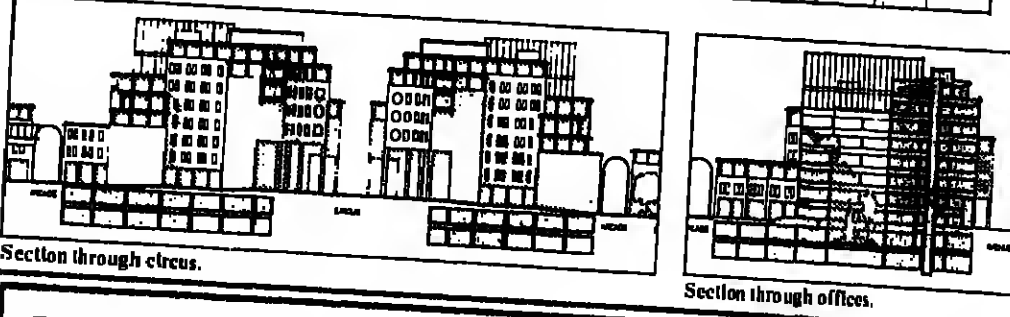
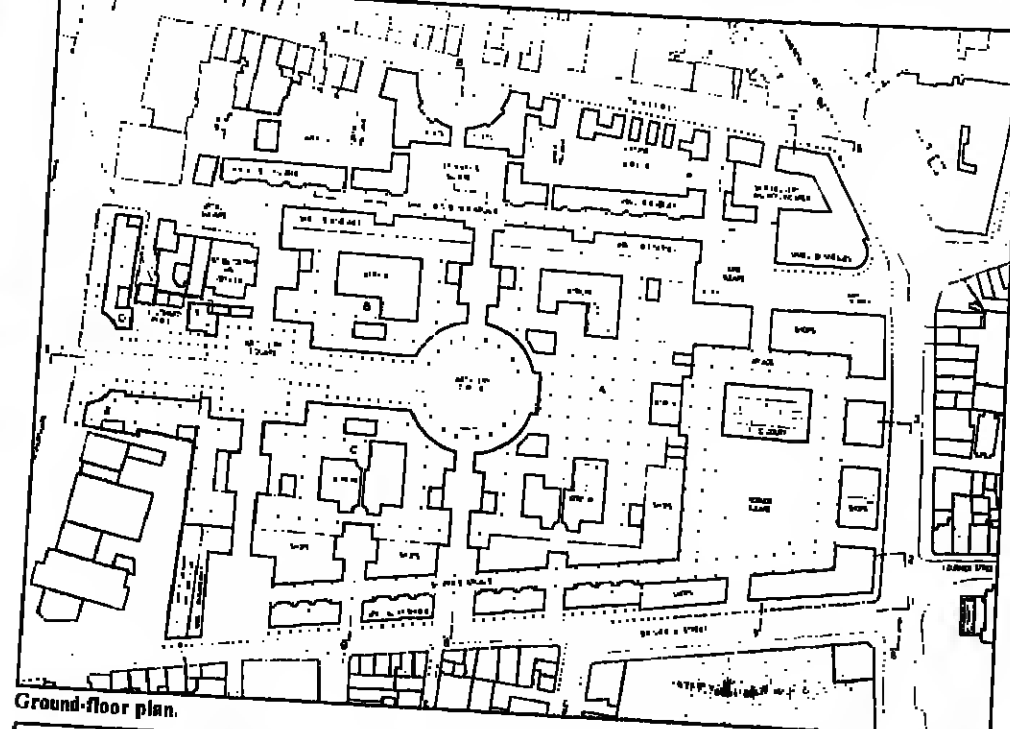
NEXT week a two-day symposium on the practical design of masonry structures, run jointly by the institutions of both the civil and structural engineers, will take place at the Institution of Civil Engineers.

It is designed for the practising engineer and should prove invaluable to those who want to

find out more about latest techniques in structural masonry, whether plain, reinforced or prestressed.

Details can be obtained from the conference office, Institution of Civil Engineers, 1-7 Great George Street, London SW1P 3AA, telephone: 01-222 7722 (ext 283).

Cal



Spitalfields scheme facing opposition from local council

TOWER Hamlets council has given a cool reception to the redevelopment plans for Spitalfields Market launched last week.

Officers said they wanted architects MacCormac Jamieson & Pritchard and Fitzroy Robinson to produce many more detailed drawings before the scheme goes to committee in November, but are already

worried about the amount of office space it contains. The council's outline development brief, published in June, said that the office content should be limited to 50 per cent of any development of the area.

But architect's plans reveal a high office content—as much as 85 per cent—without the housing that was originally promised.

Instead, developer London & Edinburgh Trust has offered to

By Amanda Baillieu

set aside £10 million for community use, and says it will establish a charitable trust to help local businesses.

But the council is concerned that any real planning gain will be "off-site", which would have a dramatic effect on land values in the area.

A spokesman said that L&E's off-site package would "have to be looked at very carefully" as the council has already committed itself to an on-site package, including fair-rent housing, open space and amenities.

Meanwhile the council is still waiting to see the classical masterplan by Leon Krier, with a bevy of highly respected architects in tow, being pre-

pared for rival developer Hugh Stanhope.

A spokesman said that Stanhope's meeting with planners was to discuss his scheme, but "spoiler" to L&E.

Tower Hamlets had made an informal approach to Krier with an idea of asking to draw up a plan for the area.

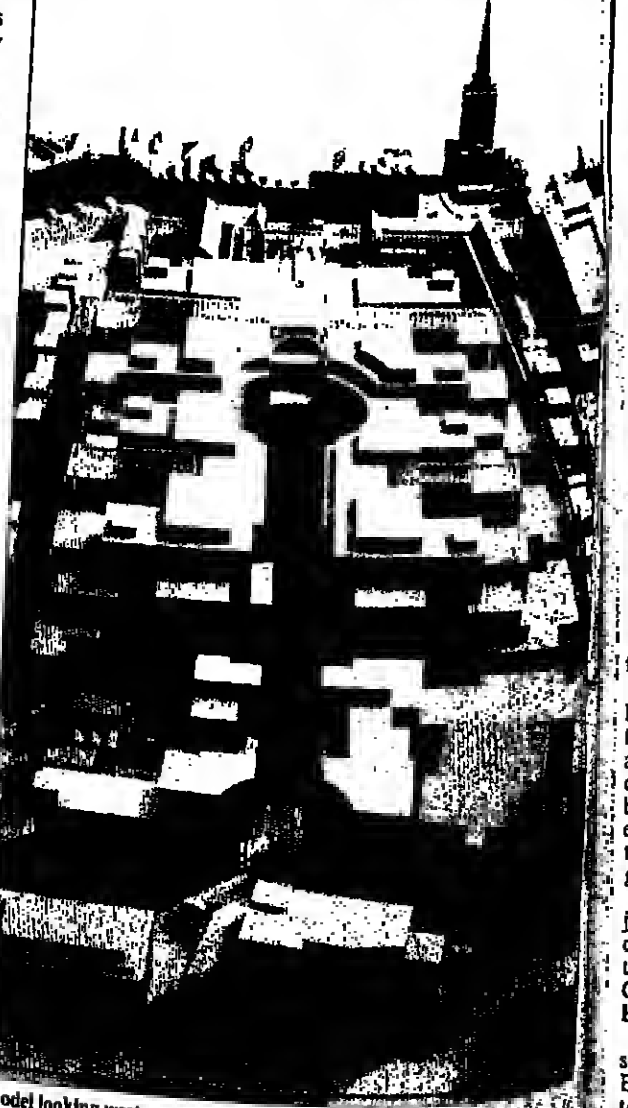
Although Krier was not interested, he was drawn to the favour of somebody with a practical approach.

Meanwhile L&E has the Corporation of the City of London "in excess of a million" for the freehold of Spitalfields Market.

L&E has put a 56-day offer, which expires October 27, the date of the 15th.



Peter Blackwell—first in the fields.



Model looking west.

Business park plan for Oxford

YEARS of speculation and thwarted plans at one of the country's prime hi-tech business areas could have ended with the news that Covell Matthews have submitted plans to Cherwell District Council for an £80 million science park.

Developer Caledonian & Oxford Securities is backing the scheme for a mixed-use business park on a 30ha site at Fries Farm, two miles north of Oxford.

The site is owned by Exeter College and adjoins the Oxford Ring Road at the junction of the A34 and A43, where major road improvements are planned to provide fast links to the M40 motorway extension.

Covell Matthews are proposing a scheme comprising a range of low-rise hi-tech buildings in a campus-style environment providing up to 80,000sq m of floorspace for industries associated with research and development.

Previous schemes for the area have failed to obtain planning consent mainly because of potential traffic problems.

Alarm over accounts

AROW over the market value of industrial property and land has led to the government auditor, Sir Gordon Downey, refusing to approve the accounts of the Mid Wales Development Agency for the second year running.

Downey has expressed alarm that MWDA insisted on recording the book value of its industrial property instead of admitting that the market value of the assets was much lower.

An Audit Commission report revealed there was a 60 per cent difference between what it cost to acquire the land and buildings and what they would be worth on the open market.

Experts have estimated the industrial assets of the former Development Board for Rural Wales were worth just £14.2 million and not the £34.7 million claimed by the development agency in its accounts.

Family team wins appeal

A FATHER and daughter team of architects has won an appeal against South Staffordshire District Council for the construction of a hilltop bungalow near Codsall, Wolverhampton.

Recently-qualified Melanie Whild conducted the appeal for her architect father, Ron. The DoE inspector has ruled

that they should be allowed to build the bungalow.

Councillors had claimed that the house would be "virtually raping" the village when the rejected the planning application in February. Their decision overruled the advice of officers that the building should be allowed.

Tower blocks

from page 1

Group structural engineer Brian Scolltick said the council found joints to be "well made and well constructed". But he confirmed that two of the five earmarked for demolition "in the near future" because of their general structural condition.

Webb also found defective joints filled with rubbish, old cement bags and newspapers in the Yorkshire Development Group system built estate at Hunslet Grange in Leeds.

"If I can find these problems surely the Buildings Research Establishment can find them too," he said.

Merger likely as US firm prepares for UK flotation

AMERICAN architects Clark Tribble Harris & Li (CTHL) are planning a flotation of 25 per cent of their North Carolina-based practice on the UK's Unlisted Securities Market, and could eventually merge with an English practice.

Attracted by the booming development market in London, the fast-growing architects went to raise at least £3.75 million on the USM, possibly in November, through brokers Savory Millin.

CTHL, who claim they are the 12th largest architectural

By Lee Mallett

design firm in the world, have offices in Washington DC and New York. Clients include IBM, AT&T, accountants Deloitte Haskins Sells and English developer Greycourt. The practice's flagship scheme at the moment is Saatchi & Saatchi's new headquarters in New York.

"Very design-oriented", is how Geoffrey Wilson of Greycourt describes CTHL. He used them to modernise a 180,000sq ft office scheme on Connecticut Avenue in Washington DC's Golden Triangle business area.

Savory Millin are cagey about the exact date of the float. A spokesman said of the possible merger with a UK firm: "They

haven't identified any specific company yet."

CTHL's turnover this year, according to their brokers, is likely to be up to \$14 million from \$9.5 million, while gross profits should be around \$1.4 to \$1.5 million. Profits last year rose by 64 per cent to \$1.24 million.

CTHL should be able to build on the success of DY Davies, the first quoted architect in this country, who came to the USM in April.

The firm is headed by Gerald Li, an American Chinese, who is a former graduate of Rensselaer Polytechnic Institute and a former staff member of the department of architecture at the University of Hong Kong.

His two partners are Michael Tribble, who is in charge of project development, and Joseph Harris, who is responsible

for the financial management of CTHL. All are in their mid-40s and the firm is effectively owned by the three of them. It employs about 200 people, 80 of whom are professionals.

Initially CTHL will be banking on the ever-increasing number of US firms over here using the practice—possibly for interior design and layout contracts.

Councillor Alfred Owen dubbed BR's action "deplorable".

And he claimed the local conservation society had not been consulted.

BR admits illegal demolition

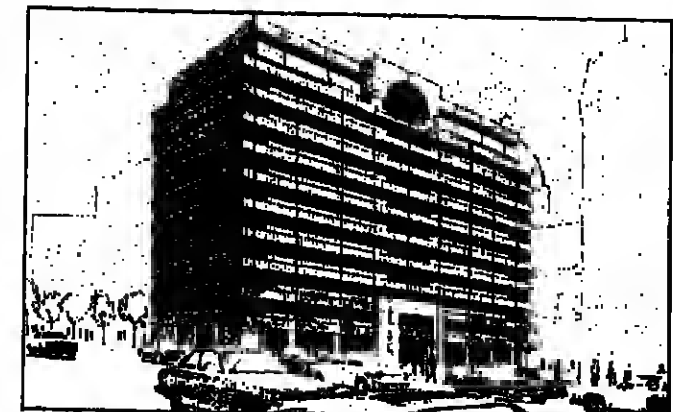
BRITISH Rail has admitted demolishing a Victorian footbridge at the Old Station, Pelsall, near Walsall in the West Midlands, without obtaining planning permission.

A BR spokeswoman said: "Although we did not have permission from the council at the time, the council do recognise that the bridge would have to be removed away because it was subject to vandalism and was unsafe."

Walsall Metropolitan Borough Council has decided to take no action against BR, though the demolition of the bridge earlier this year roused a storm of protest from local councillors.

Councillor Alfred Owen dubbed BR's action "deplorable".

And he claimed the local conservation society had not been consulted.



CTHL designed Greycourt's 180,000sq ft refurbishment scheme in Connecticut Avenue, Washington DC.

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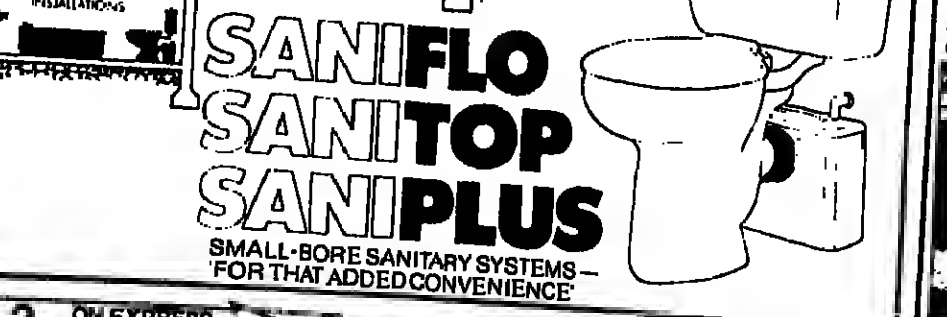
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Architects suggest radical rethink for future of Dundee

SCOTLAND'S largest firm of architects, James Parr & Partners, have come up with their own solution for the future redevelopment of Dundee.

The proposals, called Dundee 2000, have yet to be seen by Tayside planners.

The James Parr plan comes at a time when a new policy for retail planning has just been adopted by the region, which has now to sort out a massive amount of applications, many of them referring to Dundee.

One of the contentious areas includes the waterfront development being pursued by the

Scottish Development Agency in partnership with Dundee city and the region.

In many ways it is this scheme which has finally pushed the architects to come up with their solution for the city by using five main areas.

The first part of the study is a detailed analysis of land use, traffic and pedestrian movement, and townscape.

It sets out the broad principles of development based on the main retail core running between the Wellgate and Overgate centres.

The five development areas discussed in length are Over-

gate, the Country Bus Station, the area north of the railway station, the Victoria Dock and the prime shopping area, Murraygate.

In essence James Parr suggest

By Chris Dobson

that the retail element in the SDA's scheme be scrapped and replaced, with the bus station being relocated onto the site available north of the railway station.

A proper travel centre could then be created encompassing bus, rail, taxi, car hire and airport shuttle with some office

facilities and public amenities.

The Murraygate area, the prime shopping core already short of retail space, could be expanded, say James Parr, by creating a multi-level scheme containing specialist retailers extending east over Seagate linking in with a major store proposed for what would be the old bus station.

The development would have heated malls under full glazing and escalators and lifts would be used to ease access between the levels caused by the sloping site. The existing Overgate Centre would be extended with a major retail store, and extra car parking and general upgrading

would be provided.

Finally, the Victoria Dock, now the home for RRS Discovery, would get a facelift and continue to be the home for Dundee's historic fleet rather than seeing the Discovery moved to become a centre-piece for the SDA scheme further up the River Tay.

Alfred Maloco, a James Parr partner, said he was confident that the proposals in general terms would be acceptable to everybody and that it was a "commercial architect's perception of how things can be done".

It is understood that developers have already expressed an

interest in the proposals and that full consultations with all the relevant authorities will follow shortly.

A spokesman for Tayside Regional Council said it "had not seen or discussed the proposals so could not comment further".

Exclusive plan

A PROFESSIONAL Indemnity Insurance Scheme exclusively for members of the British Institute of Architectural Technicians will be launched at the institute's National Practice Conference on September 19.

Government boost for Greenwich proposals

PLANS by architects Moxley Jenner for the development of a historic part of Greenwich with an 80-bedroom hotel, office and retail units and a car park received a Government cash boost last week.

The DoE gave a £728,000 urban development grant to the scheme, in Burney Street in the West Greenwich Conservation area.

Government staff claimed the scheme would not have gone ahead without the UDG because of the high cost of developing the site, which has been almost derelict for more than 20 years.

Housing minister John Patten said: "This is a good example of a scheme which will upgrade a semi-derelict and difficult site to harmonise with the character of the rest of this historic part of Greenwich."



WORK has just begun on the £700,000 reconstruction of St Mary's Cathedral in Wood Green, north London, following severe damage by fire earlier this year. Building contractor Messell is carrying out the main task of rebuilding the two-part roof and a redesigned sanctuary in place of the weakened rear wall. Supervising officers are Bullen & Partners and quantity surveyors are Thomas Barrett Partnership.

Surveyors demand major changes in planning procedure

THE RICS has published its new blueprint for Britain's planning system, *Strategy for Planning*, which calls for far-reaching changes and strongly criticises existing policy.

The RICS wants to see strategic decisions of national importance taken out of the local planning system and decided by Parliament, while a later public inquiry would only deal with possible sites or routes for the project under discussion.

Also the RICS sees no need for the environment secretary to approve county structure plans. This tier of the present planning

procedure could be removed, it argues, if the government laid down clear guidelines on the main issues, such as housing, transport, and employment, in an annual statement on which local authorities could base their

By Lee Mallett

plans. The DoE would only check to see that the broad guidelines were being adhered to.

The fact is the present system is not working," said John Trustram-Eve, president of the RICS planning and development division. "A lot of the present problems come from what one could call a policy vacuum."

"If this country is to make economic progress, the planning system has got to produce more rapid and rational decisions. This requires only minor alterations in the statutory framework, but profound changes in its administration. If we fail, we will get neither public harmony nor economic pro-

gress — the worst of all worlds." Faults the RICS sees at present include the excessive influence of the public on the system, the lack of clear, defensible "robust" policies and the growth of "excessive" political influence at local level.

"One of the main defects of the present development plan system is the time it takes for plans to be prepared, approved and up-dated," says the RICS document. "As a result many policies are obsolete... by the time they are formally adopted."

"The target should be... to monitor policies annually and to update the plans themselves every two years." The RICS has also published *Housing — the Next Decade*, a report which includes a package of measures designed to foster a consensus of opinion as to housing policy. Its recommendations include scrapping mortgage tax relief and housing benefit and replacing these with housing allowances, phasing out rent controls, a much higher rate of housebuilding and tax incentives to encourage repairs.

Architects called in for major Welsh initiative

ARCHITECTS will be expected to play a key role in a Government initiative to tackle derelict areas of Wales.

Last week the Welsh Development Agency set up a six-strong urban development unit, including one architect and a land-reclamation expert.

The architect, John Pavitt, was technical director of the agency with experience of new housing developments in Wales.

But a spokesman from the agency said most of the work would be for architects in private practice, backed by developers with large scale

tourist and leisure projects.

Architects from South Glamorgan County Council could also be involved.

A start has already been made on the Cardiff docks area. A multi-million pound project involving the construction of a marina, housing, offices, shops and restaurants, is now in the pipeline.

But the agency stressed that Cardiff was only the first of many derelict areas — which will also include mining valleys — to be singled out for major regeneration.

Planners head for Spain on the Pru

NORTHAVON District Council's planners have accepted a trip to sunny Spain from the Prudential Assurance Company, which wants to build a shopping centre off Cribbs Causeway near Bristol.

The planning committee is due to consider two rival schemes for the site in October and the Prudential has planned the trip to visit a shopping centre in Madrid to show what could be built at Cribbs Causeway.

But the council has hit out at suggestions that it could be influenced by such a trip.

Committee chairman, Dennis

Fox, is reported to have said: "I find it offensive to suggest members of this committee could be bought by Prudential with a flight to Madrid."

The planners have already accepted trips to Brent Cross and Gillingham from JT Baylis, the other developer bidding for the site.

Councillor Leslie Bosisto said: "I think there is a danger of us being accused of bias if we don't take up this opportunity."

Only three of the 24-member committee voted against the trip, which is due to take place in October.

Construction congress gets set to try again

MP Sydney Chapman and Sir Andrew Derbyshire will be speaking at the rescheduled inaugural meeting of the Construction Industry Congress on September 22 at the Harry Stanger Headquarters in Epsom.

The CIC's grand launch was originally planned for more than 1,000 delegates at the Barbican last April, but was cancelled due to lack of interest.

The founders, under managing director Maurice Pickering, have since been meeting to raise funds for the congress.

Main resolutions for debate are: that a congress to advance the general interests of the construction industry be formed; that the congress cater for all sectors of the industry; and that a steering committee be elected to promote these objectives.



A history of destruction

Until in the 1790s, this imposing Neo-classical house is just one of 373 fine Welsh houses demolished during the last century. Save's latest report, *The Last Houses of Wales*, highlights the scale of losses, but hopes to encourage a greater public awareness of the many houses still standing. The report details the houses county by county, with information on the architects and the families who commissioned them.

Incredibly, says Save, this wholesale destruction has been little noticed or resisted. It urges the Secretary of State for Wales and local authorities to stop a century of damage to our great "and to respect these houses as fine and charming assets". Copies of *The Last Houses of Wales*, by Thomas Lloyd, are available from Save, 68 Buttress High Street SW11, £6.50 per copy.

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Planning Exchange starts new service

A NEW information service on "urban development and renewal" has been launched by the Planning Exchange, the non-profit organisation which acts as an information centre on environmental, economic and social planning.

The service, which costs £225 a year to subscribe to, is designed for practitioners and policymakers in the private and public sectors involved in development and urban renewal. Subscribers receive a monthly selection of information sheets on various topics.

Three types of information will be offered: details of initiatives, including case study sheets; reviews of development mechanisms and partnership agreements, together with supporting reference material.

Details: the Planning Exchange, 186 Bath Street, Glasgow, 041-332 8341.

Facelifts in Soho

A ROCOCO house in Soho, a Victorian Gothic church in Marylebone and two houses in the Soho Conservation Area have won £8,000 in restoration grants from Westminster City Council.

St Barnabas House, Greek Street, was awarded £3,000. Built by Joseph Pearce in 1740, it features a chapel with a roof said to be a miniature of that in the Cathedral at Arles in France. The public is allowed access to the chapel twice a week.

Westminster has awarded a total of £35,000 in historic buildings grants for local buildings this year.

DoE minister resigns

ENVIRONMENT minister Lord Elton has resigned in order to spend more time with his family.

His replacement will be announced as part of the Prime Minister's Cabinet reshuffle this week.

Landscapers to get Glasgow preview

DELEGATES to the Landscape Institute's annual conference at Keele University next week will have a chance not only to see the Stoke Garden Festival, but also some of the designs for the 1988 Glasgow Garden Festival.

The Scottish Development Agency, which earlier irritated institute members by dragging its feet over the announcement of winners, has now put together an exhibition showing parts of all 44 entries in the festival's main landscape competition.

There are detailed representations of Derek Lovejoy & Partners' winning entry and of the runners-up. One version of this exhibition will go on show at Keele.

Organising chairman Andrew Huxton said that so far about 130 people had registered for the conference, which runs from September 17-20 and centres on the theme "United

Expert puts damper on Chunnel proposals

A LEADING transport consultant has cast serious doubts on the proposals for the Channel Tunnel now going through Parliament.

Too much political and commercial pressure is being put on planners, John Ogilvie told the Design & Industries Association this week, and public consultation has been hopelessly inadequate.

Hesitant the proposed terminal at Cheriton would act as a magnet and attract massive handling depots and industrial

development with detrimental environmental consequences. Provisions for the tunnel itself would cause problems, especially in the event of a breakdown or emergency, and lengthy delays to the services were inevitable.

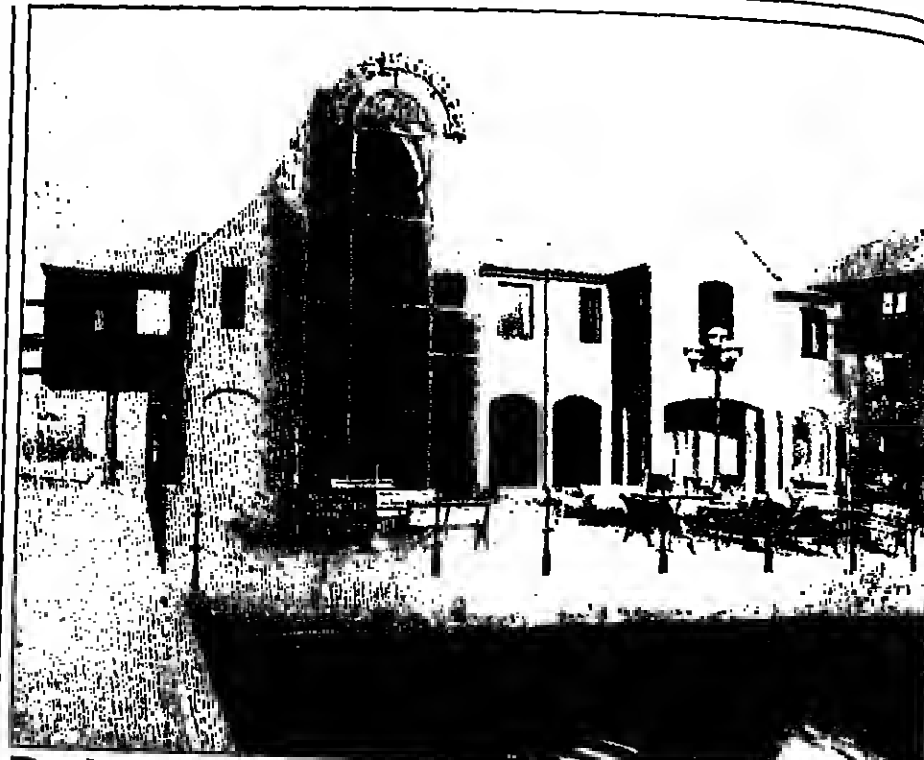
Ogilvie suggested that for a comparatively small extra initial investment a more efficient and less environmentally disruptive scheme could be built.

His outline proposal consists of a three-track tunnel, two like the rolling motorway of the Channel Tunnel Group, and the third a track for international trains, reversing in flow each hour.

But the terminal would be located at Halling in the Medway Valley, some 40 miles inland, where a large disused chalkpit could be exploited to reduce its visual and acoustic impact. Ogilvie said this would have several distinct advantages:

- reduction of road freight through Kent;
- better connections for the rail network; convenient road links with the M25, M20 and M2;
- massive employment prospects for the depressed Medway towns;
- reduction of development pressure on green belt;
- construction traffic for the tunnel can travel on the early phase rail link across Kent;
- 6.5 million tonnes of chalk from a new North Downs tunnel can be used in construction of the tunnels.

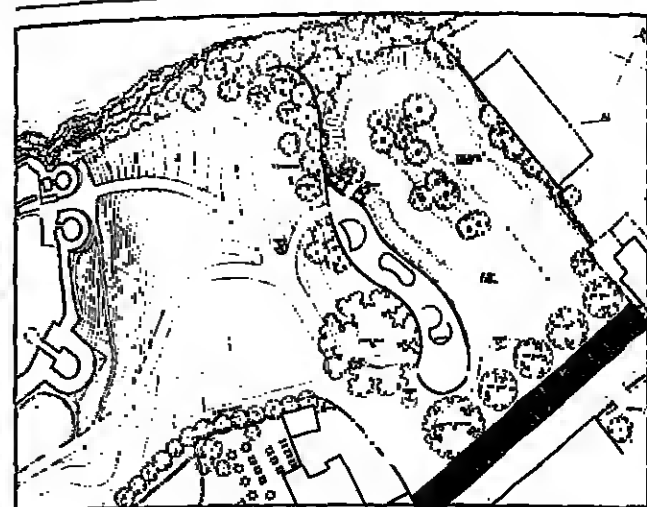
Ogilvie estimates the additional cost at £150 million.



Pub plugs hole in the Basin

The James Brindley is the latest new building to grace the "up and coming" backwater of Birmingham known as the Gns Street Basin. Alan G Goodwin Architects were anxious to pay respect to the Victorian character of the

important canal junction, as well as contribute to the revitalisation of the area. The £450,000 pub is built on water along two sides and the glazed vault contains the floor lounge with a snug bar below.



Subtle design approach wins castle competition

Maguire & Murray have won the competition for the design of a new £500,000 visitor centre in the grounds of Chepstow Castle. Their proposal, "the most discreet and subtle" of the 69 entries, consists of a long serpentine stone wall, 3.6 metres high, which follows the contour lines some 6 metres downhill from the castle, providing visual separation between the car park and the grassed slope. The wall widens through part of its length to form the flat-roofed centre, which is topped by a series of conical lanterns. The interior is planned to allow free circulation to the information centre, shop, exhibition space, video display and toilets, with the main route from the car park passing through the western end. The eastern end is formed into a covered concourse with another entrance to the centre. The coarse rubble external facing is of local stone and the roof is covered in a deep layer of heath pebbles. Chepstow is the second recent competition win for Maguire & Murray, following that for Pembroke College in Oxford.

Manser defends Rolland in Drawings transfer row

MICHAEL Manser has leapt to Larry Rolland's defence over criticisms of the plan to transfer the RIBA Drawings Collection to Portland Place, which has led to the resignation of John Harris as curator of the collection.

Past RIBA president Manser initiated the plans to reunite the Library and the Drawings Collection during his presidency from 1983 to 1985.

And he defended his actions along similar lines to Rolland. Manser said: "RIBA Council voted unanimously to reunite the Drawings with the Library at Portland Place so that the institute's most treasured possessions could be shared with a much wider public."

The Drawings Collection would keep its identity after the transfer by having exclusive use

of the No 68 entrance to the building, he said.

The reconstructed interior of 68, currently being used as office space, would offer twice as much space for the Drawings as Portman Square offers.

Plans to extend the RIBA building to include a new gallery

By Alan Thompson

would provide much-needed exhibition space.

"The Drawings Collection will enjoy a very much increased exposure," Manser said.

"In 1983, 6,725 people visited Portman Square. By comparison the Library alone discounted the multitude of other visitors to the RIBA, received 40,494 callers."

"Many more visitors can be expected to visit the new gallery.

The Drawings are, after all, as good a collection as there is in the world and deserve to be seen by more people."

Manser praised Harris as a "man of erudition, charm and persuasion who has attracted to the collection many new acquisitions of unique and precious material". But he was critical of dissenters to his plan.

"Most vociferous are those who are not RIBA members — art and architectural historians and journalists who have benefited most from the world-class free research facilities provided by the RIBA's Library and Drawings", he said.

"They would like to preserve the elegant, somewhat exclusive atmosphere of Portman Square."

Meanwhile Harris and the institute have issued a joint statement on his resignation (story page 1).



Manser — supporting the president.

LDDC investment plans dismissed

THE London Docklands Development Corporation has announced a "corporate plan" to attract £2 billion worth of private investment into Docklands over the next five years.

But the Docklands Forum has dismissed the LDDC's plan as a cynical attempt to speed up and increase central government's funding of the LDDC because it is worried about the outcome of the forthcoming general election.

The LDDC said the publication of the plan was part of its "open information" policy. But a forum spokesman said the LDDC "has no strategy for effective consultation; they are trying to develop it, but they haven't got any idea."

Policies aimed at improving local services include a contribution of £12 million towards educational projects, and the LDDC aims to ensure that half the new housing built on its land is affordable by first-time buyers and local residents.

The corporation is also "fostering" partnership arrange-

ments between local councils and private developers to build mixed schemes for rent and sale.

So far, more than 40 acres of land has been offered to the three Docklands councils for rented housebuilding, according to the LDDC. This has not all been taken up.

The Docklands Forum would like the LDDC to look much more seriously at improving school education in Docklands, in addition to providing better training for local workers.

"The success rates in local schools are incredibly low", said the forum spokesman.

The Government had failed to include schools in the LDDC brief.

Official mass

THE first official architects' mass will be celebrated by Cardinal Basil Hume, Archbishop of Westminster, at the Jesuit Church of the Immaculate Conception, Form Street, London W1, on Friday, November 7, at 3 pm.

City Corporation prepares meat market for chop

THE City Corporation is reviewing the Smithfield Local Plan with a view to opening up the area for a possible Spitalfields-type development.

Although Smithfield is a conservation area, the meat market could be faced with closure since the market buildings fall far short of modern hygiene requirements.

A questionnaire sent out by City planners has asked local residents and businesses to give their views on the area.

Most people are thought to be

keen to see the market moved out of the area, because of the heavy traffic congestion and refuse surrounding the central buildings.

But a City Corporation spokesman said the internal market policies were the subject of a separate review.

The "market survey is being conducted in isolation under our own regime".

Both the results of the local plan and market review should be known by November.

Gaol 'chaos'

THE Home Office has been accused of "monumental incompetence" in building prisons.

The Prison Reform Trust claims millions of pounds have been wasted in cases including the building of a £20 million high security prison which is surplus to requirements and said that design faults identified in existing prisons had been repeated.

New diploma

A DIPLOMA to building maintenance management has been launched by the Institute of Maintenance and Building Management. Subjects covered include legal and contractual responsibilities and information technology. Details from the director of education and development, IMBM, Keats House, 30 East Street, Farnham, Surrey.

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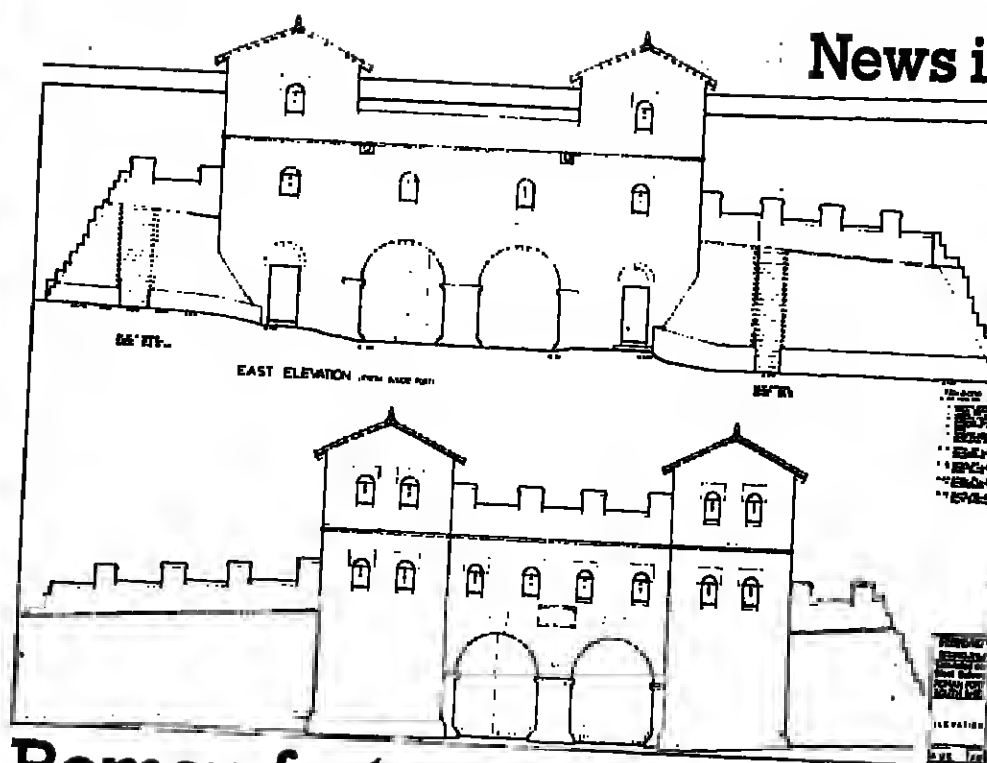
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Roman fort gets update

Local architect David Ash is masterminding the reconstruction of the 2,000-year-old Arbia Roman fort in South Shields on behalf of the Tyne & Wear Museum Service.

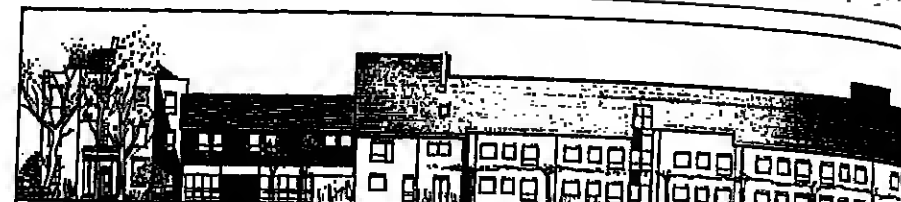
John Long Construction is the main contractor on the £500,000 project, with most of the stonework being carried out by subcontractor Long Stonemasonry.

The fort, which is at the mouth of the River Tyne on the south bank, was a frontier defence base, supply base, and

major garrison until it was finally abandoned in the fourth century.

After this the fort was robbed of its stone and by the late 19th century there were no visible remains and the site was covered by streets and housing.

In 1949 a programme of excavation was undertaken by Ian Richmond and in 1953 a museum was built on the site. Since 1977 more than 40 per cent of the fort has been covered. The rest will be constructed using new stone.



Archbishop holds court

The Archbishop of Canterbury, Dr Robert Runcie, laid the foundation stone for this Church Housing Association complex in Brixton this week. Designed by Peter Darefoot & Partners, the Acre Lane development will provide a 24-room hostel with full communal facilities, six shared housing bedsitters in the listed Bucknell House and 20 sheltered flats for the elderly, to be called Robert Runcie

Court. Runcie's involvement follows a report from the archbishop's commission on urban priority areas, for the association's response in an area of social deprivation.

The picture shows from left to right: Blackpool the hostel for single people, and sheltered housing.



Infill

Sites and sounds

Jonathan Glancey



Quitting a sticky wicket

THE more creative staff at the RIBA often find themselves playing on sticky wickets, likely to be caught in the slips.

But what a surprise when John Harris resigned, 30 years not out, branding his team mates oafs and lunatics. Come, come Harris, play the bureaucratic game. Resign quietly, but don't let the side down.

No one can blame Harris for walking out; the institute hasn't exactly made life easy for him. But then the opposite is probably equally true. Harris certainly wouldn't have got where he has today without the RIBA and piles of uncatalogued and undisplayed drawings at his disposal. But his loss could be more than just the RIBA's. Mrs Phyllis Lambert, the Seagram heiress, will soon be paying Harris to buy up British and European drawings for what will prove to be her superb and pricey collection in Canada. It's a pity that the RIBA and Harris couldn't have come to terms (other than the cosy formal official announcement this week). I think that the bureaucrats and politicians at 66 Portland Place were more than a little jealous of Harris' popularity and his ability to woo the smartest (and richest) people that mattered to Portman Square. Everyone enjoys going to the openings at the Drawings Collection, while it's a lot harder to make occasions sparkle at Portland Place. Harris may have led the institute a merry dance on occasions, but their's is the real loss. And the next man in? There won't be one. Not that the Drawings Collection is to get the chop, simply that the charming, but quieter, Jim Lever is hot tip for the job.

Vanity publishing

SCORPIO reported briefly on Clive Aslet's hagiography of Quinlan Terry last week. But more needs to be said. How on earth does Viking, the publisher, expect to sell an obvious puff for an architect at forty quid a shot? And why is the text the copyright of both Aslet and the architect? Make no mistake, this is no let-it-all-hang-out blog to the racy Bryan Appleyard-meets-Richard Rogers style (one of the best architectural biographies yet), but a carefully edited and architect-approved story that conceals as much as it reveals. If Aslet thinks that he can start a new architectural movement along the lines of Jencks' post-modernism or Libby Farrelly's "New Spirit" (about 10 per cent

proof in the August AR), I fear he's sadly wrong. What's more, the buller at Terry's house for Jocelyn Hambro, Waverley, carries no torch for God's architect. According to the trilling Aslet, he has to use the same stair as The Family, whereas in the old house he had free use of the servants' back stair. Is Terry a closet Modernist after all? Perhaps those years with Jim Stirling and CH Elsom weren't wasted.

Palumbo's penguin

AN excellent lunch cooked by my old friend Tolly Lubetkin reveals some odd moments in the life of Peter Palumbo. In return for his support of the Mies tower at Mansion House Square, Palumbo is employing the architect to restore the Penguin Pool at Regent's Park Zoo.

Apart from this generous and sensible commission, Palumbo has been sending parcels of curios to Clifton that had best not be described in such a prim organ as this.

In the meantime Lubetkin tells me that he lives in mortal fear of some conservationist throwing a hand grenade through his Regency cottage window. Apparently he is an embarrassment to the conservation lobby. They are against the changes, although minor. Lubetkin plans for the pool, designed to make life better for the DJ-clad birds. Lubetkin, by all conservationist rights, should be dead by now. All power, in this instance, to both Palumbo and his architect.

Weight problem

JIM Stirling's mind is turning on weighty matters. He is designing an abstract sculpture for the RA Foster, Rogers, Stirling show which opens this October. The sculpture, based on elements of the Stuttgart Gallery, weighs something in the order of seven tons, which apparently threatens the first floor joists of the venerable Academy. Can this be some sort of joke? Peter Murray and Deyan Sudjic, organisers of the show, should be told.

Free the spirit

FINALLY, what is all this "New Spirit" stuff about? I'm sure I remember drinking in the Red Angel bar in Vienna, designed by young spirits Wolf Prix and Otto Kapfinger — both, by the way, old enough to be my father — more than five years ago. I am not a drinking man, but there must have been some reason why I forgot to publish the place in the AR back in 1981.

BUILDING DESIGN

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The Editor's Comment



arcedes is inappropriate. What is more, the Church itself would surely draw the line at certain sorts of uses.

The scandal of the Church's treatment of its building stock is amply catalogued in the new book containing a long section by Gavin Stamp (*The Church in Crisis*, Hodder & Stoughton). It is difficult to avoid the conclusion that an institution which has no faith in its own historic buildings, works of beauty and devotion has little faith in anything. The absurd liturgical changes which have made the Book of Common Prayer sound like a used car salesman's patter are another indication of a deep-rooted problem. In Mayfair at least, let us hope that God is on the side of the planners who are opposing hamburgers.

Bread of heaven?

IS it or is it not appropriate for the Church of England to sell St Mark's, Mayfair, to an American food chain called Garfunkel for the dispensation of hamburgers and other fare? The Diocese of London has produced the usual weary arguments as to why there is no religious or cultural use to which this building might be put, though there is ample evidence, gathered by Save Britain's Heritage, that a disposal to a religious organisation could well have been carried out in the not-too-distant past. The Church almost seem to enjoy telling those who care about its building heritage that there is no place for the redundant inner city church, that it is "irrelevant" to the real needs of today's bright, go-ahead, "caring" ministry. No less an authority than the diocesan archdeacon, one Derek Hayward, has responded to critics by noting that the site was sold to the Church by the Grosvenor Estate, and not, as one report had it, donated. This is the sort of self-

satisfied response which makes one dubious about the seriousness with which one should take the *Faith in the City* report, since it seems to imply that the business of church-building is all a question of real estate; since the Church paid its £7,000 in the early 19th century, why, it must surely be ok to cash in on the secular equivalent of water and wine — a sesame bun and a bottle of Becks.

As readers may recall, I am all in favour of hamburgers and against the snobbish discrimination which they inspire from planning committees, whose time would be better spent in making provision for more litter facilities. Instead, however, I cannot believe that I am the only person, other than young or old fogeys, to find the treatment of so many churches by the established Church so, appropriate word, distasteful. I don't think you even have to be particularly religious to feel that the conversion of religious buildings into DIY units, nightclubs, restaurants or amusement



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Sheltered shelters

One of Britain's first purpose-designed wind-sheltered housing designs will start on site at Milton Keynes early next year. Designed by the E2 Partnership, the 51-home scheme for the Sutton Housing Trust at Skids Lodge will be protected by specially planted shelter belts of trees.

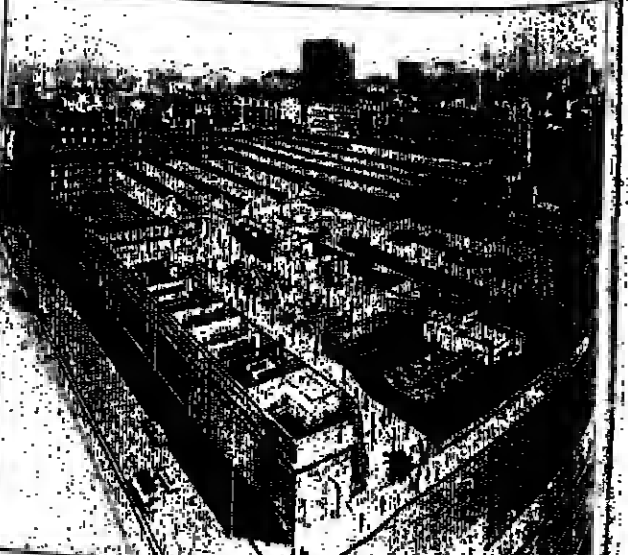
The accommodation consists of a mix of two- and three-bedroom houses, linked to the main by a speech alarm system. Complete the scheme, E2 is within the Milton Keynes Energy Park.



Down the tubes

Demolition work recently started on the Grade II-listed Palace Chambers opposite Big Ben, which had been used by the Foreign & Commonwealth Office. It follows the discovery that the beams supporting the heavy Victorian building over the London Underground are deteriorating and would have become unsafe.

Initially it is being demolished one floor at a time down to the first floor, which will be demolished. The Property Services Agency plans to build new offices on the site for members of Parliament.



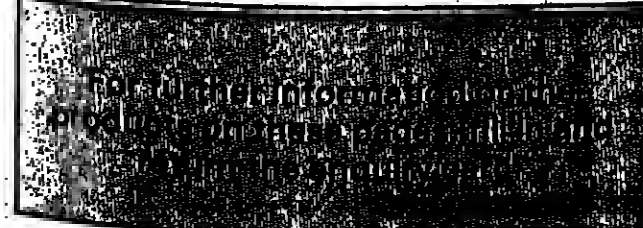
Flying the train

This cut-away shows the new air terminal at Victoria Station which is under completion in September 1987. Designed by British Rail's chief architect department, the £3.3 million terminal will provide 16,000 sq m of passenger facilities at passengers.

KUNSTSTOFFE

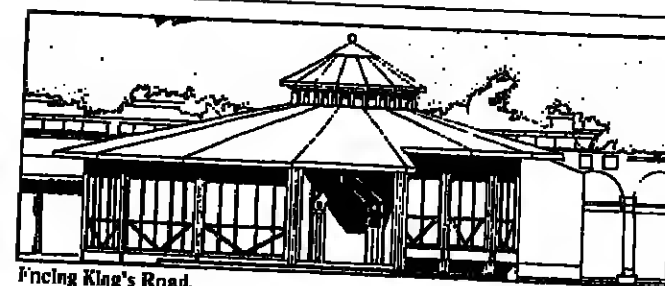


Longline



Perspective

Ca



New attraction for Sloane Rangers

TWO young architects, each working in a different practice, have had the distinction of having a Government appeals inspector, on behalf of the Secretary of State for the Environment, tell them that their proposed pavilion "would look extremely elegant in this setting" and be "particularly attractive at night, when the interior would be illuminated".

The distinction — and the achievement — are enhanced by the fact that the pavilion in question is proposed for the middle of London's Sloane Square, that it is to function as a restaurant, and that the local council and some 500 residents have objected to its erection, for reasons based mainly on ignorance.

At 31 and 32 respectively, Pieter Lette Van Oostvoorne and Farhad Proshani are on the brink of the big time. Although their plans for Sloane Square still have major hurdles to clear before all those Fergieburgers begin to be served up to passing Rangers, they are already looking closely at other venues. In their scheme of things, architecture mingles with philosophy and sociology, hopefully to the benefit of London.

"As places that the public can enjoy, most of London's squares are wasted," Proshani explains. "In spite of the wide-ranging debate about the value of open spaces as generators of social activity, successful attempts to achieve this in this country are few and far between."

"Covent Garden has proved what can be done, but the South Bank has failed to inject life into an assembly of cultural buildings. Elsewhere in London, small open spaces have been more or less abandoned to

traffic priorities — and it was this situation that we decided to assault two years ago. Since we both work in the area, we thought we might as well have a go at Sloane Square.

"The design was developed over a long period, but the immediate constraint was that the structure had to be temporary (planning permission is for a 10-year period only). What has evolved is a building with faceted sides which owes much to the pavilion concept. Since another constraint were items already in the square — the fountain and the war memorial — it is located between the two, with the entrance facing King's Road.

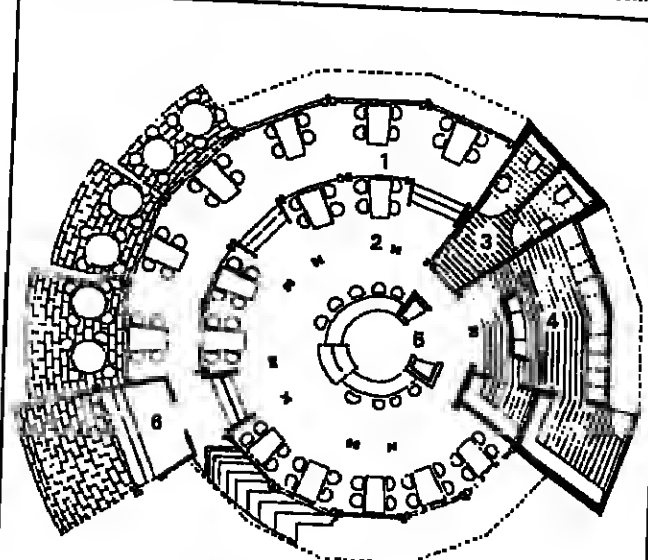
"Climbing two steps and passing through, the client arrives at the first gallery which rotates clockwise round the north side of the pavilion. Even the lowest gallery is raised off the ground, making good views of the square universal, while externally the timber framing posits give a lightweight impression.

"A further two steps bring one to the central upper gallery. On the south side this is glazed on the perimeter and on the other side it overlooks the lower gallery and the square.

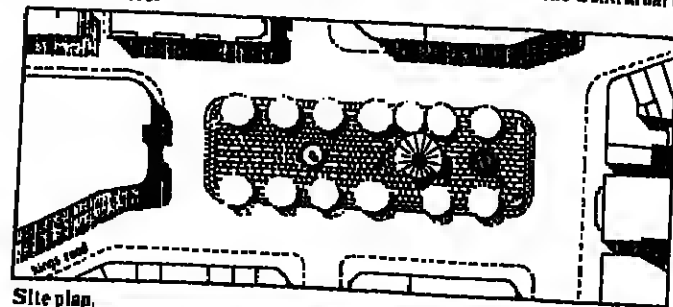
"In the very centre is the serving bar, with lanterns above it for additional light and ventilation. External cladding materials would be timber, stained in natural wood colours, and glass, while the roofs will be covered in bronze anodised aluminium.

"The intention is that the pavilion not appear to be brash but rather settle in easily with the square. We believe there is no need to resort to eye-catching gimmicks."

Mira Bar-Hillel

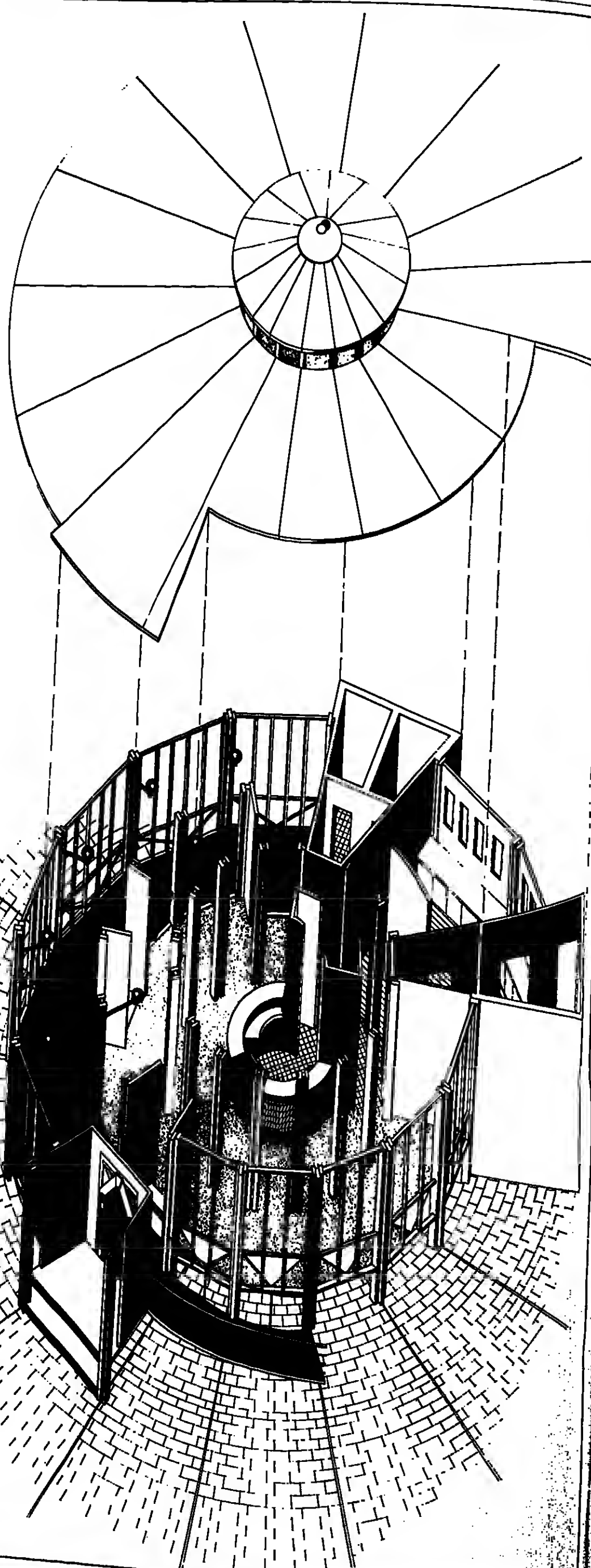


Key: 1 Lower gallery 2 Upper gallery 3 Toilets 4 Main Kitchen 5 Central bar 6 Main entrance



Site plan

Interior axonometric



Scorpio



Royal touch for new urban design prize

WHICH British architect stands to be the first to receive the Prince of Wales Prize for "the most distinguished completed urban design project anywhere in the world"?

Never heard of it? That's hardly surprising as it was only announced last Friday at Harvard's 350th anniversary celebrations at which Prince Charles was guest of honour (US President Ronnie Reagan failed to show as the academics bawled at offering him an honorary degree, in the manner of Oxford and our own leader).

It transpires that an "anonymous" donor has made a \$300,000 (£199,000) endowment to fund a periodic prize worth \$25,000, or £16,582.50 at current exchange rates according to my ready reckoner.

But who could this "anonymous" donor be? The Prince himself? I gather not, as the Exchequer forbids such largesse from the heir to the throne. Peter Palumbo seems rather unlikely, in view of the "glass stump" episode, and ABK for similar reasons. Perhaps it's a grateful Bob Venturi!

Business as usual

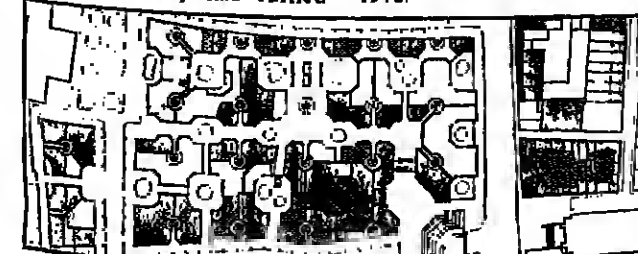
STORM clouds are gathering again as the hate-love relationship between community architects and the policy-makers at Portland Place, sparks into life.

No sooner has the smell of wet paint disappeared from the new resource centre, and coordinator Lynne Hutton gone off to have her baby, than battle lines have been drawn up once more. As the great, good and monumentally ambitious gather for the "policy weekend", at which institute attitudes are thrashed out, I regret to report that its commitment to moving community architecture to the "centre stage" could suffer a setback.

Not only are there plums to top £5,000 off CAG's budget, but some want Hutton's replacement to have her time on CAG business slashed by 50 per cent. ● COMPETITION is hotting up between contenders for Ian Finlay's chairmanship of CAG should he decide to hand over the reins of power this autumn. Front-runners are Ben Derbyshire 2-1 on; Jim Sneddon 15-2.

Lutyens snub from Ridley

ENVIRONMENT supreme Nicholas Ridley has turned



You could be forgiven if this ground plan evokes a sense of déjà vu. Yes, it is the site of Spitalfields Market. And yes, its architect is Richard MacCormac, then as MacCormac Jamieson. But the "neoclassical" style mixed development, conceived for Radcliffe House in April 1980, makes an intriguing contrast with the current proposal. Grand Beaux Arts axial planning with squares and circles has now replaced an informal matrix permeated by pedestrian routes and connected courts, mullas and atria — almost as if it's an attempt to preempt rival neo-classical masterplaner Leo Krier.

down the opportunity of spending a night in a block of council flats designed by his grandfather Ned Lutyens.

Tenants of the 530-flat Grosvenor Estate in London's Victoria extended the invitation so he could sample at first hand bathing in the kitchen, no central heating, rotting windows, damp, fire hazards and inadequate refuse facilities. "A silly gimmick," said Westminster council housing chairperson, Pat Kirwan.

Tunnel vision

BACK in February, the Design & Industries Association's honorary director, Raymond Plummer, asked Eurotunnel PR chief Don Hunt and environmentalist engineer John Ogilvie to talk about the Channel and its impact on Kent. A senior BR man would chair and host the meeting at BR premises in Marylebone, and BR would spring DIA members a nice little lunch afterwards.

Returning from holiday on August 29, Plummer found that Hunt had chickened out. He had become aware that Ogilvie would expound a plan to shift the car terminal inland to a quarry near the Medway Towns and add a third rail tunnel under the Channel. Hunt claimed this would be "rocking the boat". If Ogilvie spoke, he would not; and, added BR apologetically, they could not host the meeting and there would be no free lunch.

He told BR politely to stuff their lunch, and found Ogilvie (without Hunt) a platform at the Society of Industrial Designers.

Discontented BBC staffers, desperate to avoid moving to White City, are putting it about that the site is an old ash-pit and will cast as much to develop as Foster's Langham Place scheme. I don't blame them!

10 years ago

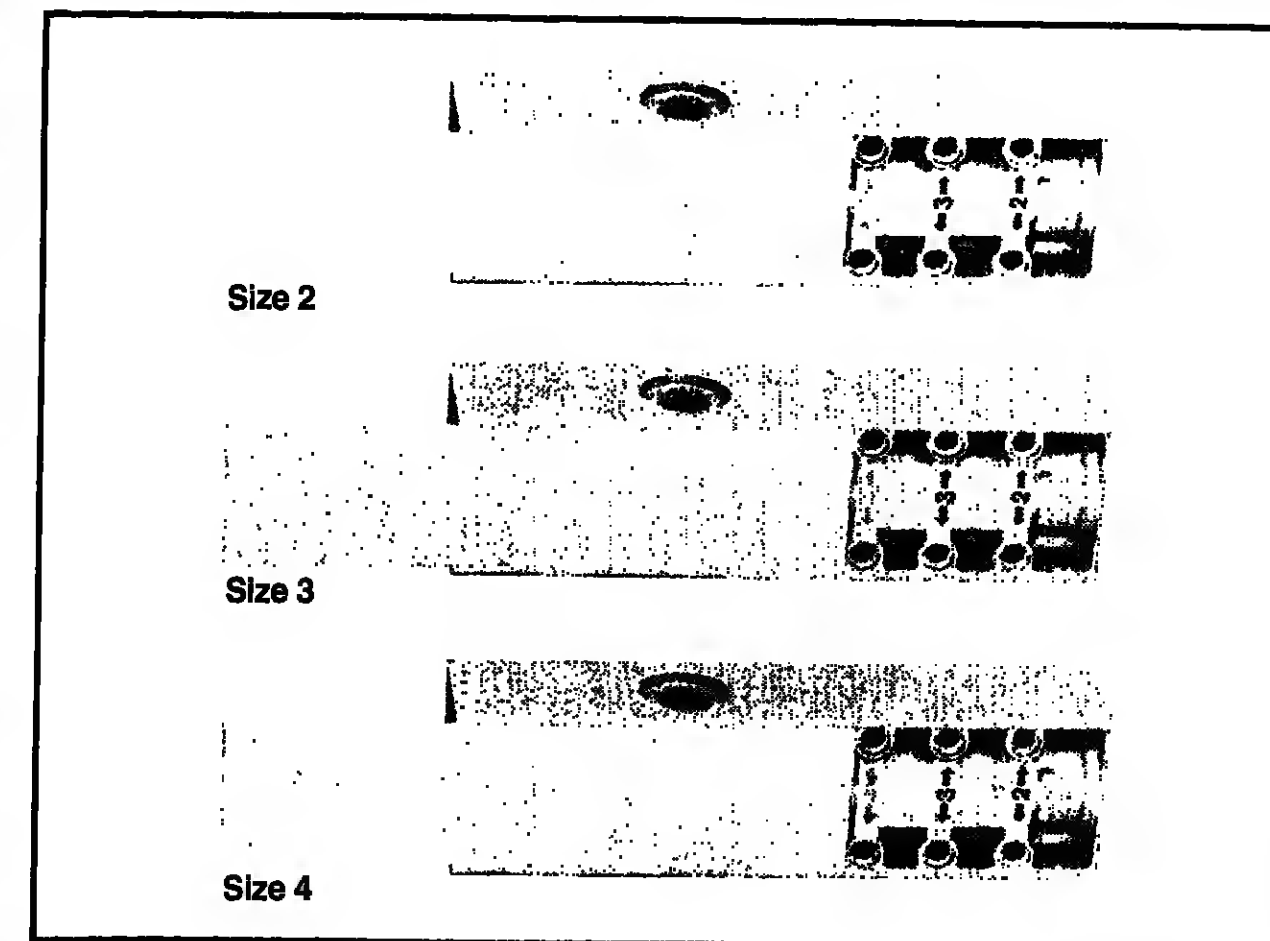
A DRAFT government circular on planning suggests housing densities should be eased in inner city areas and increased in the suburbs. The aim of the circular is to discourage development of greenfield sites.

Statistics



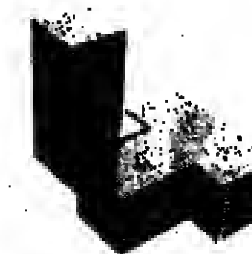
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Letters

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More control over defects

From John Newlove
TWO years ago (March 9, 1984) you reported attempts made by the Institute of Clerks of Works to encourage changes in the JCT 80 Form of Contract, particularly with regard to Clause 12. You also reported the negative response from both the JCT and the RIBA.

There is now firm evidence that extra-contractual procedures are being used in attempts to overcome the obvious deficiencies in Clause 12. An architect may agree at the commencement of work on site that every direction, whatever its content, will be confirmed by an architect's instruction. Alternatively, the wording of a direction may be agreed between the architect and the clerk of works before it is issued. Obviously this takes us nearer to the day when clerks of works will receive delegated authority to issue instructions.

However effective these pro-

cedures may be, the fact that they are considered to be necessary shows that the provisions of Clause 12 are unsatisfactory. And what is the legal vulnerability of an architect or organisation when recommending or using a form of contract which is known to contain an unworkable clause?

The provisions of Clause 12 are summarised below:

- The employer is entitled to appoint a clerk of works.
- The clerk of works exercises his duties "solely as inspector on behalf of the employer". (The word "solely" appears to be in the wrong place. It would surely be better placed after "inspector".)
- The clerk of works is under the direction (presumably "guidance") of the architect/supervising officer.
- The clerk of works may give directions (guidance), but not instructions to the contractor, but only in respect of matters in

which the architect/supervising officer is empowered to issue instructions. Such guidance, even though not an instruction, is to have no effect unless confirmed in writing by the architect/supervising officer within two working days and it only becomes effective from the date of confirmation, not retrospectively to the date when it was first given as one might reasonably expect. This seems to make the whole procedure quite pointless and, in addition, the two-day limit is likely to be impracticable in many cases.

The employer's needs with regard to inspection are:

- To be entitled to appoint clerks of works or other inspection staff in such numbers and with such skills as may reasonably be necessary to provide effective inspection in all trades.
- For him to owe no contractual obligation to the contractor in respect of inspection.
- For his inspection staff to be under the control of the architect/supervising officer, but accountable to the employer for any failure to inspect adequately and at the proper time.
- For his inspection staff to be able to issue, without any delay, an order for the removal of work which is not in accordance with the contract.

For defective work to be removed in reasonable time so that other work is not prejudiced and so that the employer is not unnecessarily delayed or interrupted.

For inspection staff to be provided with facilities for the proper exercise of their duties.

For the withholding of payment for work which is not in accordance with the contract.

The provisions of JCT '80, including Clause 12, go only part of the way towards meeting these requirements.

Employers should consult their legal advisers with a view to correcting the deficiencies in Clause 12, and they should consider the practicability of authorising clerks of works to issue at least one type of instruction, namely an instruction to order the removal within seven days of any work which is not in accordance with the contract. If this were to be done there would be more positive control of defects, directions would be of reduced significance and the time-limit could be removed, architects would become less vulnerable with regard to failures, and there would be no need to wait for action by the JCT or RIBA.

John Newlove
Hull

Monstrous con trick

From Eric de Maré
H I MAYER (Letters September 5) says: "Tax the land". He's climbing the wrong tree. As an advocate of Douglas Social Credit I say: "Down with all taxes".

What we all need is more purchasing power (tickets) to buy what has, or so readily could be, produced with even less human effort. Taxes merely reduce purchasing power.

Most taxes go to servicing the phoney debts created by the banks, who, like the Marxists, rely on the absolute Labour Theory of Value. They run a con trick so monstrous that it could lead to the end of life on this planet.

Eric de Maré
Cirencester
Glos

Turning the tables

From Keith Hayes, RIBA economic research officer
IN the August 22-29 edition you printed a summary of the

RIBA's 1986 Employment Survey in which it stated that the proportion of women architects unemployed had dropped from more than 10 per cent to less than 10 per cent. In fact, the table that the figure was taken from shows the proportion of all unemployed architects who were women. The proportion of women architects who were unemployed in 1986 fell to 10 per cent from 2 per cent in 1985.

Keith Hayes
London W1

Cambridge planning

From David Taylor, assistant chief planning officer, Cambridge City Council
CAMBRIDGE locals may be bemused by their place on the committee but not for reasons recently reported in *Scorpio*. As well as refusing application for a "seedy student arcade" in the town centre was also refused by the committee. The latter, however, was allowed on appeal.

The dilemma of aesthetics

From David Higdon, department of town & country planning, University of Newcastle-upon-Tyne
AS an architect working among planners, it always adds excitement to my life when the smouldering aesthetic control issue flares up from time to time (Comment August 22-29).

To the rehearsing of the familiar arguments, three points rarely get aired.

First: judging from our journals, architects are forever in two minds about the aesthetic aspects of development control. The architectural media has always been most vociferous in calls for Joe Public to be restrained from defacing cottage estate homes bought from the council or for the protection of other design "set pieces". By and large it would seem we think aesthetic control too lax. On the other hand, we deeply resent architects being subject to such control.

Hardly a logical position. Is it because we feel that Ribers should qualify for special exemption? We are still too close to the shadow of the property boom and Ronan Point housing to hope for that kind of implicit trust in the professional to return.

Richard MacCormac was more consistent when he declared that he would put up with "Mickey Mouse and all kinds of crap" for the sake of one or two outstanding pieces of architecture.

You and I might respect such a purist radical argument for abolishing all aesthetic control, but it is even more unlikely to get general public acceptance.

Secondly: where does the aesthetic bit stop? Our training holds that design should go through a building like the letters in Blackpool rock. So we have always rubbished the view that it is simply the wrapper around the outside. But many

architects are moving towards this position when they say "just let the planner decide the use, the floorspace, the access and car parking and leave the rest to me". If the proposition is for an out of town shopping centre in the green belt — say at the M11/M25 Theydon Garnon intersection — this is aesthetically outrageous right down into the ground. Earthshelter Shopping City, quarries style, would be especially offensive.

Thirdly: the democratic implications. Basically we professionals object to laymen blundering about in architectural aesthetics. Both Luder and Manser ridiculed "acneyed Diplomates in Geography" as planning assistants and "local greengrocers" on the planning committee questioning Riberman's aesthetic judgment.

Would we prefer to deal with fellow professionals? Apparently not; Melvyn Dunbar is still hated by the profession in general as the architect of the *Essex Design Guide*.

But there is a current experiment with panels of local architects involved in aesthetic control in a number of districts, instigated by the Development Control Forum. No press reports of these have yet appeared. Aesthetic control is exercised

Letters

in Northern Ireland by the DoE directly — government by technocrat, no lay planning committees get in the way. Who would advocate the wider adoption of this administrative style in the UK?

Your leading article suggested exhibitions of development proposals for public comment. This was just what Geddes did with the floors below the camera obscura in the Outlook Tower in Edinburgh at the turn of the century — a Sunday afternoon jaunt for all the family. It is an appealingly straightforward piece of community architecture, macro style.

I think it natural that this round of discussions about the aesthetic tentacles of planning control should make the connection with community architecture.

But how does widening design participation necessarily bring about a climate where more stimulating original designs get through?

I am prepared to bet that, given half the chance, the French Lieutenant's Woman would try to stymie that excellent competition-winning Lyme Regis Lifeboat Station. David Higdon
Newcastle-upon-Tyne
See Opinion overleaf — Ed.

The mysteries of planning

From George Cruickshank
THE comment by Ian Latham (August 22-29) on the refusal of planning permission for a timber-framed house on a steeply sloping site near Ironbridge, because of the allegedly "alien" (though not bad) design, afforded me the whimsy of wryly speculating on the chances for the iron bridge itself had it been subjected to similarly arbitrary aesthetic controls at the time of its construction.

Would a then contemporary planning system have ordained a more traditional approach? And refused permission? On the same page, *Infill* reviews the 10th Report of the Royal Fine Art Commission for Scotland, which hits out at the poor quality of recent architecture and urban design.

Could it be that there is a correlation here between the lowest common denominator in design of which the commission complains, and the limp conformity which is engendered by the planning system and the lack of aesthetic accountability on the part of decision makers?

George Cruickshank
Aberdeen

Expensive entertainment

From Graham Wenman
BILL Oakes makes a good point (August 22).

The problem is, as usual, human preference at public level, and this usually tends towards the "fun" side of life, especially if governmental level pushes "serious commitment".

For example, what can one hire for £1,000 these days?

1) An architect or teacher for a month.
2) A British PM (or oil-rig labourer) for a week.
3) A "Terry Wogan" for a day.
4) A top footballer for an hour.

So, to sell our services, pending a change in demand, we should either make architecture more entertaining (as per John Outram?) or at least be prepared to welcome recreational commissions. Graham Wenman
Stroud
Glos

Sharing the honours

From John Ritchie, Merseyside Development Corporation
WHILE welcoming your brief note on the award of the European Gold Medal for the preservation of historic monuments to the development corporation (August 22-29) I was concerned to see that credit was given solely to Franklin Stafford Partnership acting on behalf of the Albert Dock Company.

This information was not provided by the development corporation and greatly misrepresents the situation in Liverpool. While the project will not cost £100 million and has been in operation for just 3½ years, it has been masterminded by the development corporation through a team led by Holford Associates.

Franklin Stafford Partnership, with the Albert Dock Company, have responsibility only for restoring about two-thirds of the buildings to standards set by Holford Associates and Curtins and they have so far designed and converted the shopping arcades.

Holford Associates themselves have specifically restored the Maritime Museum and Tate Gallery pavilions, and the conversion of the museum, Granada News Centre and the Tate Gallery has been done by Brock Carmichael Associates, Building Design Partnership and James Stirling and Michael Wilford respectively. All of the external works are by Donaldson Edward Partnership and Gifford & Partners.

However, it should be appreciated that the successful restoration of the buildings and its surroundings has depended entirely on a successful dock restoration scheme undertaken by Ward Ashcroft & Parkman, consulting engineers.

You will see, therefore, that many organisations and consultants have participated in this mammoth restoration project and the development corporation is keen to ensure that credit is fully given when the award ceremony takes place on October 9.

John Ritchie
Liverpool

Letters

Letters should be typed double-spaced on one side of the sheet and sent to: The Editor, *Building Design*, 30 Calderwood Street, London SE18 6QH. We reserve the right to edit or amend correspondence.

Technology and training

From John Le Good, senior lecturer in structures, Portsmouth Polytechnic
RON Macdonald, in "Teaching technology" (June 27) is correct in saying "technology" teaching can never be separated from the design process. Architecture has its particular emphases within the design process, creating really useful "whole buildings and spaces" elegantly, in specific circumstances.

A building can only be created successfully by a three-dimensional model of how it will perform under normal and extreme conditions for a wide variety of "causes". These "causes" demand recognition, understanding and choice of the best resolution (analysis/synthesis) in balanced measure. Scientific method cannot be dismissed for the student.

Patrick Hodgkinson (July 4) recognises that a balanced synthesis is vital to develop an "intuitive feel". Intuition can only be gained through observation, analysis and experience — how can you begin to exploit a new circumstance or material (a change in oil price or tensile fabric for example) without successfully analysing the "whole building model"?

"Architectural technology" for mainstream, smallish buildings can be taught by broad-minded up-to-date and informed individuals whatever their backgrounds.

It's a slur that a minority of staff who are science-based specialists are not fully accepted by colleagues because they are not architects, whereas students often welcome their perceptive and creative comment. I accept that there is a longer learning curve for non-architect staff, which can only be overcome with patience and time. But that would be radically improved by fully integrated, multi-disciplinary education for all involved in building design and elimination of firm professional institution boundaries.

Architectural technology has many variables and even more combinations which are difficult for students to assimilate without guidance in limited-goal design projects. Fashionable drawn architecture, so often enthused over by tutors, is invariably at some technical research frontier with many designs virtually insoluble in a brief student tutorial. Hence the ensuing mismatch between artistic concept and buildable detail necessary for a client, leading to the often seen "technical howlers" — particularly

structural ones — on beautiful student drawings.

With new creative problems, one can only refer to "principles", lateral thinking and experience to find a strategic solution. Closer investigation of all the technical interactions and numerical assessment of main variables is then needed to compare one resolution against another, in addition, perhaps, to physical testing.

Integrated, explicit development of concept to details, as mentioned by Hodgkinson, is vital in this process. For larger or innovative buildings the student is in a quandary because of unfamiliar scales, unless he has learnt to think patiently through the problems created.

There is a need to develop new techniques for clearly demonstrating principles, to counteract the prevalent over-emphasis on "finished" drawn project work. Axiometrics take time and are rarely adequate to demonstrate a complete system, eg ventilation ducting or structure.

Research is needed to define the limits of confidence for architectural technology. How many practitioners now wish to have the same structural ability as the late Walter Segal? I would be pleased to hear of any active architect involved in structural calculations. Is this facility still needed for small works here or overseas?

Now structures is about understanding: What and where are the loads generated by functions, fabric and climate. What materials might provide adequate stiffness, strength and durability? In what positions should materials be deployed to ensure an adequate whole building system in equilibrium, also considering buildability, economics and delight?

Calculations are only required to explore and check if a system and its components are adequate, then make comparisons between alternatives. This simple calculations are still valid in an architectural teaching scheme to demonstrate the relative importance and scale of the main variables prior to understanding and using safe load tables for simple cases.

Confidence in calculation in this country is now surely the province of the large band of structural engineers, but it is essential in practice to work hand-in-glove with them from day one to share creative ideas and decisions.

John Le Good
Portsmouth

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Indemnity insurance

From Kate Macintosh Co-choir, RIBA Women Architects Group
THE RIBA Women Architects Group is concerned that the professional indemnity insurance needs of architects resuming their careers after a break of a few years (for example due to child-rearing), should be adequately met.

It is also possible that architects engaged in conversion and rehabilitation work may attract greater liability risks than those engaged solely in new-build.

To this end the group is collecting information from architects seeking indemnity insurance who fall into this category and I would be grateful if anyone with views on the matter, or who has experienced difficulty in obtaining PI insurance in these circumstances,

A planning proposal

Architect/planner Colin Bloch argues for positive attitudes on aesthetic control.

TOWN planning in Britain remains on the threshold of a dilemma concerning urban design and the management of aesthetic control within the framework of planning law and procedures.

Central to the dilemma is the question of who, or which, of the competing professions of architecture and planning, is best equipped to assume responsibility for urban design. As a function of government, it is administered by local authorities, but the scope for discretion is so large as to result in a wide spectrum of differences in application. In Bristol, for example, the planning department enjoys the luxury of an urban design section staffed largely by architects, and can afford to give attention and to conduct detailed aesthetic negotiations over some 10 to 15 per cent of all applications. Other authorities rely on conservation advisory panels, usually supplied as a free monthly service by the RIBA, while there is at least one authority which has no in-house architects and refuses to accept the free RIBA panel. Therefore no matter what the spirit or intention of statutory provisions for aesthetic control, there is enormous disparity in its application.

It would be a easy and comforting assumption to claim that aesthetic control is in the competent charge of qualified planners. Two quick tugs at the knot rapidly unravel the myth: first, not all planning is undertaken by qualified planners and secondly, there can be no assumption that qualified planners have sufficient or any training in design.

The first statement is difficult to substantiate statistically, yet personal experience suggests it to be true: but the second, on the urban design training and aesthetic awareness of planners, has been substantiated. The Royal Town Planning Institute syllabus is not in fact a syllabus but is a set of guidelines which promotes flexibility, and in which urban design training is not compulsory: the result of this is that the average post-graduate student will receive 18½ hours of direct teaching, and the average undergraduate 35½ hours throughout their recognised courses.

The competitive and well-known debate between architects and planners continues and it is necessary here only to summarise the opposing views. Architects feel that planners are ill-trained to impose aesthetic control, and that they often overstep the statutory mark in meddling in the detail of architectural design. Planners feel that they have a statutory and social responsibility to protect the public from architectural whim and excess, and the developer's greed. Little cheer is added by the exemption from planning controls enjoyed by architects working for the crown agencies, nor by the apparent inconsistency with which major appeal decisions are made and exempt areas designed.



The resolution of this debate is crucial to the way in which we will build, repair and incrementally replace our cities. There are no third parties to the debate, nor are there likely to be until urban and landscape design become established as professions. Little has been written or spoken about assessing "landscaping" in planning applications. A minuscule proportion of applications are prepared by landscape architects, and even fewer are properly assessed. Bearing in mind the potentially overwhelming impact of good — and particularly bad — landscape schemes, it is difficult to understand the reluctance of the

Landscape Institute to press for greater involvement of its members in the statutory planning process.

Two further factors should also be considered: the growth of the planning profession and its changing composition. The planning profession, as represented by the RTPI, has grown by 240 per cent in two decades, whereas architects during the same period have increased by only 36 per cent. Even more surprising than the mere numerical growth of the planning profession is the reduction within it of architectural representation. Whereas in 1962 some 41 per cent of planners were architects, by 1983 this had reduced to 10 per cent. The downward spiral will continue: of the youngest generation of chartered town planners elected since 1980, only 3 per cent are architects. The most optimistic forecast based on current trends is that the planning profession will enter the millennium with fewer than 5 per cent of its members as architects. The irony is that most of those involved in establishing the Town Planning Institute in 1914 were architects.

For a profession which claims urban design as being within its ambit, town planners are today receiving surprisingly little training. In at least one leading university a student from a

social science background can take a post-graduate course which includes thirty hours of design lectures or seminars, and graduate with a masters degree in urban design which is recognised by the RTPI, and by the RIBA for its Urban Design Diploma.

Where then does the solution lie if the design aspects of town planning are to be strengthened? Central government appears not to want to take any initiative as evidenced by the lack of even preliminary results from the "Time for Design" experiment, and the failure of the 1983 draft circular, *Good design and development control* to be ratified. The solution must lie, therefore, between the professions and the education systems which they influence, and the initiative would best come from the planners.

More architects must be attracted to planning to redress the accelerating imbalance. The joint initiative at Sheffield, Liverpool and elsewhere to develop architect/planner courses is commendable but, producing only a dozen or so dual graduates each year, will have no impact. It is acknowledged that funding and tertiary education policy is central to the problem, but other solutions exist. A review of public sector career structures could make the dual qualification sufficiently

attractive (as for medical specialists) to encourage self-funding and sponsorship; this will only have a small and slow impact.

If dual qualification is to be wholly effective, then attention must be turned towards intensifying the design training of planners.

Change must be sought in the RTPI guidelines for recognised schools, so that design becomes a major and compulsory component of recognised courses, such an extent that undergraduate courses would have to be extended by at least one year, and the relevance of post-graduate courses would be questioned. An extension of this idea is that the RTPI could acknowledge that the scope and task of planning has expanded, as have the interests of its members, and that in order to sustain credibility for such numbers and to encourage specific excellence rather than general competence, specialist subdivisions could be established. The RICS and the Landscape Institute have nine and three subdivisions respectively, and the RTPI should consider at least three: development control, urban design, strategic planning and research.

Rather than being unduly preoccupied with the petty political dilemma of which profession is responsible for aesthetic management, and the ensuing rhetoric of beauty, cohesion and delight in our cities should be pursued by all parties claiming to be interested.

Colin Bloch is an architect/planner partner in the Bristol office of R1 Johnson & Partners.



Jim Antoniou

loans for such gross mistakes, probably throughout their adult life.

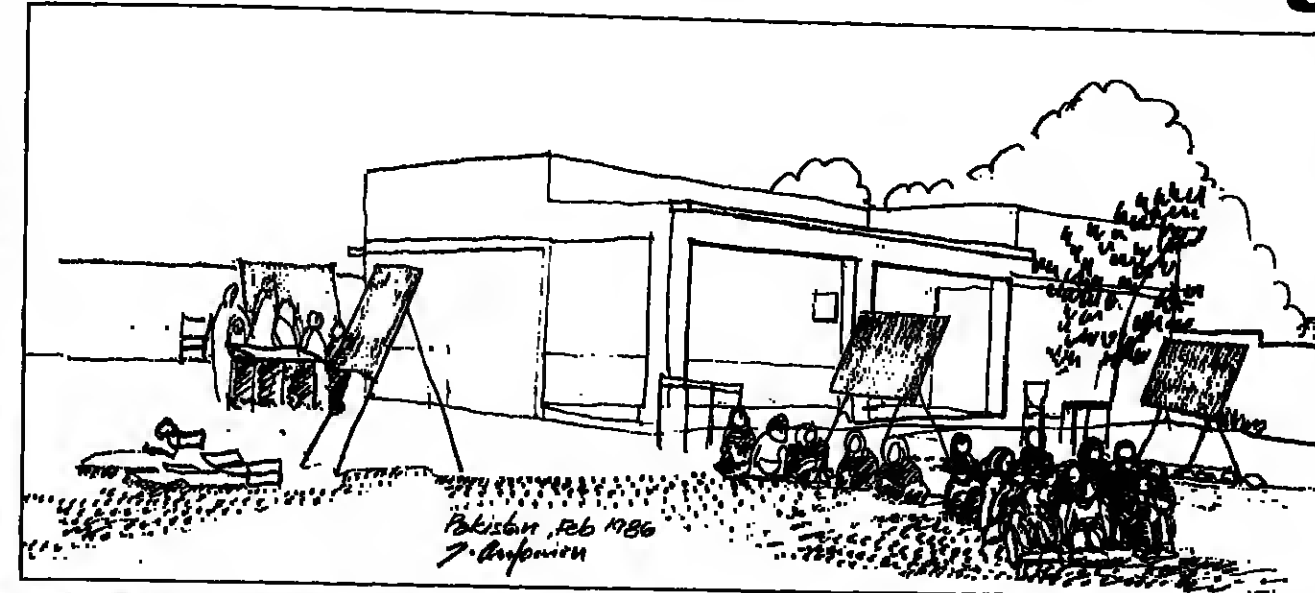
The dilemma that many developing countries have to face in their construction industries is that while traditional builders are ignorant of modern techniques, many modern architects are largely ill-informed of traditional methods. In edu-

Lessons from school-building

IN one internationally funded school building project in Sudan recently, where the traditional building material is mud, a German prefabricated panel system was manufactured in Portugal and brought in through Kenya.

It was used to erect primary schools in villages so remote and inaccessible that in some instances, only the foreign contractor who assembled them could actually vouch for their existence at the end of the construction period.

The irony is that the children for whom these schools are intended are the ones who are expected to repay the foreign



cational building programmes, foreign financing implies centralised management at implementation level. Regardless of regional differences, a standard single school model may be used, often based on mass production and prefabrication.

As a result of unrealistic high construction standards, which discourage traditional building techniques, many developing countries are forced to rely on foreign contractors and professionals in some cases diverting more than 50 per cent of construction costs into imported building materials, thus inflating prices.

Contractors, therefore, need to pay more for often scarce

materials. The import of materials results in loss of foreign currency, long delays in delivery due to scarcity and distance of building sites, and the need to acquire special building skills, not readily available locally.

There are, therefore, many advantages in adapting local materials for school construction. There is no doubt that a reduction in costly imported materials can make construction more affordable for low-income communities, while increasing income earning opportunities (some 10 per cent of total employment in many developing countries is usually derived from building activity). Moreover, utilising local labour

is less expensive and faster to build.

The drawback is an acute absence of local construction capability, particularly in isolated locations, and a chronic lack of government resources to adequately supervise scattered school sites. In one example recently visited in Pakistan's Baluchistan Province, construction of a school was entrusted to the local head teacher.

A reduction in quality of school provision and construction results in inadequate maintenance. Invariably, once buildings are handed over to the occupants, little attempts are made to inspect and maintain buildings. In many other parts of

techniques being developed which assist ordinary people in a community to take an active part in the design process.

Even where the local construction sector has potential for improved capability, experience shows that the importance of good management is often underestimated in many developing countries. Without good management skills from government, the local building industry is left to operate with only limited resources.

There is no doubt, therefore, that greater emphasis needs to be given to the use of local construction technology, together with a variety of organisational methods (particularly cooperative self-help arrangements). In turn, this implies simplified building codes, clarification of titles and even an establishment of co-operatives for purchasing materials in bulk.

The success of such strategies in giving support to the local construction sector rely on government commitment. Given the labour-intensive and self-help nature of this kind of construction work, very little financing, together with strong technical assistance, can produce a substantial impact.

Community architecture in England, with or without royal blessings, might well provide respectability and some work for under-employed chartered architects. But in the third world, local people knowing how to build cost-effectively with meagre resources are often the difference between having or not having a primary school in the village.

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Japan

ZEN AND THE ART OF BUILDING MAINTENANCE



Toshogu shrine, Nikko. Detail of the lowest level of this five-story pagoda, famous for its extravagant decoration.

The search for perfection overrides deadlines and budgets in the restoration of Japanese shrines and temples. Tim Buxbaum reports.

ANY JETSETTER on a Grand Tour set in the frenetic 1980s would be hard pushed to explain away the absence of Japan from his itinerary.

Cheek by jowl, zen and kabuki, shrines and baseball, rice paddies and pachinko, this land of melodramatic contrasts has produced in recent years some bizarre new buildings which reflect all too well the snags and energy of life pulsating in this intriguing country. But it would be quite wrong to think primarily of modern Japan as no more than highly mannered architectural structures scattered through the

land and sometimes labyrinthine urban sprawl which follows, in an almost unbroken conglomeration, the main Shinkansen lines all the way from Tokyo to Hakata. To one side lies the ocean; to the other spread great populous conurbations like Nagoya and the Nara Plain: towns are squeezed into shape by the rising hills which form the great bulk of the land mass, offering terraces for orange groves and tea plantations before rearing up to snow-capped mountains, volcanic peaks, and comparatively remote valleys.

A pronounced generation gap and significant cultural watershed are still very evidently the legacy of the war stamped onto contemporary life on this part of the Californian-influenced Pacific Rim. On the face of it, the packaged consumer lifestyle of Japan is thoroughly Westernised — but look carefully; this is only a mask. In any case, the lifestyle is confusing. Who knows whether one's hosts will live floor-based *tatami*-style and sleep on *futon*, or sleep in a bed and dine in high chairs round the latest "English-style" dining table from the department store? Here at least is one conundrum not solved by age; young people do both. And what does one make of the ubiquitous soft armchair with sawn-off legs which can be used "traditional style"?

In recent years, like the nation as a whole, design-conscious architects have tended to look forward to their conception of the future rather than back for inspiration to a past which over the past few decades has somehow seemed culturally remote. Many established Japanese architects refer to European influences in their work. It appears that schools of architecture teach little about a heritage rich in sophisticated timber shrines and temples, and palaces with screens and *shoji* paper windows. The emphasis instead is very much on concrete technology, and to some extent this is understandable when one considers the natural disasters of earthquake, flood, fire and hurricane which have occurred all too frequently in Japan's history. In fact many formerly historic timber castles have been rebuilt since 1945 in concrete in a characteristically unsentimental and pragmatic — if rather curious — decision to "restore" them.

The architectural possibilities of "heaviness" and "permanence" offered by concrete construction are something which appear rather foreign to the traditional vocabulary of Japanese building. At Ise Shrine, for example, it is the "idea" rather than the "fabric" which expresses permanence. This enormous and world-famous Shinto shrine has been regularly rebuilt every twenty years for centuries, and the 60th such rebuilding took place in 1973. Each time the old shrine remains in place until the new one is completed on an adjacent site (comparison ensures perfection), then the old shrine is demolished, leaving behind a suitable memorial. The quality of materials and craftsmanship is exquisite — a hallmark of many buildings in this country

— and power tools and modern techniques are used where appropriate.

Recently, however, concern has been expressed about the extravagance of such rebuilding. Hundreds of large hardwood trees are sacrificed, representing a considerable financial burden and incurring increasing condemnation from conservationists who regard the desire for "ritual purity" as a prime example of the rapacious Japanese appetite for hardwoods which are often imported rather than home-grown.

Today, few other structures are rebuilt in the same way as Ise.



Woodblock print of traditional gasho (bamboo) set in the floor (and filling the house with smoke). Note the pot heating over the hearth.



Daibutsuden, the main temple of the Todaiji Temple in Nara. It is the largest timber building in the world.



Nikko-Ji temple, Nikko. Detail of base of the pagoda.

Growing emphasis is being placed on the ongoing care and conservation of buildings which the Japanese are beginning to realise with pride is a spectacular heritage which ranges from the breathtaking simplicity of the elegance of Katsura Imperial Villa to the stunning polychromatic exuberance of the shrines at Nikko. *Bunka-cho* (the Agency for Cultural Affairs) is the Tokyo-based organisation which co-ordinates much of the conservation work to historic buildings, and this year it is involved in about 100 schemes of restoration and repair which range from the *Kannon-do* of Shofukuji in Kitakata to operations at Shizuoka-sengenjiya.

Independent bodies and Buddhist authorities are also active in such work which attracts grant aid from city and prefecture funds. Some of the most spectacular conservation work is carried out at Buddhist temples and Shinto shrines. These occur throughout Japan, scattered liberally throughout historic centres like Kyoto, but considerably less easy to find in settlements which were flattened in the war and subsequently rebuilt, a shadow of their former selves. The smallest are tiny buildings, perhaps hidden in the woods; the biggest, great developments — headquarters of their respective sects — endowed with treasure houses and extensive gardens of refinement and delight.

The best known include the ascetic raked-gravel enclosure at Ryoanji, the gaudy processional route of hundreds of vermilion *torii* leading into the trees at Fushimi-Inari, and the Great Buddha Hall of Todaiji Temple in the deer park at Nara. This today is the largest wooden structure on earth, recently repaired, yet it is only two thirds of the size of the temple which stood here prior to the rebuilding of 1709. It shelters a Buddha figure whose outstretched hand can seat a man. About the year 800 twin seven-storey pagodas were built nearby, each apparently 100m high.

Larger temples and shrines (the distinction is sometimes blurred) may be laid out to include an entry gate of twin pavilions sheltering grotesque demons, a main hall resplendent with images of Buddha and suitable offerings, a squat belfry, possibly a treasure house, a pagoda, quarters for the monks, and a host of smaller structures for burning incense and taking a mouthful of the water of ritual purification (these days the communal ladle may be housed in a sterilising unit).

There will also be a cascade of souvenir shops, for the main visitors will be massed regiments of schoolchildren. There are also foreign tourists and ordinary Japanese who visit to pay their respects, pull the ropes to rattle the gongs to "wake the gods", clap their hands twice, make an offering and say a brief prayer. Not least among the visitors are those businessmen who wish to appease patron deities of agriculture and commerce. The Buddhist monks seem well in tune with the modern world, frequently holding "car blessing" ceremonies, and even, in June this year in Tokyo, holding a ceremony to bless 200,000 used brassieres.

The richest collection of historic buildings and the undisputed cultural capital of Japan is Kyoto. It was indeed the imperial capital for nearly 1,000 years. Probably the most famous building in Kyoto is the elegant Golden Pavilion at the Temple of Kinkaku-ji. Built originally in 1397 (in the Kitayama period of the Muromachi era), it underwent only minor changes until 1950; an opulent and beautiful three-storey garden pavilion beside a reflect-



Shirakawa-goko, Gassho no Sato Park Village Museum, detail of internal roof construction.

ing lake, surrounded by moss and weeping trees, once part of Yoshimatsu's villa complex. "The Chamber of Dharma Waters" is on the ground floor; above it is "The Tower of the Sound of Waves", and on the top floor is "The Cupola of the Ultimate". In 1950 a made monk burnt the structure to the ground in a fit of religious zeal, and the present building dates from 1955; it claims to be a near perfect recreation of the original. At present it doesn't glitter; for there is no gold leaf. In fact it is very difficult to see the structure at all due to dense scaffolding and heavy screening to preserve building operations

from the public gaze. The long and laborious task of relacquering the timbers is under way and in due course regilding will begin. The conservation team are adamant that it is an honour to be associated with such prestigious works which carry no restriction on time or budget. The only stipulation is that the result should be perfect. It is impossible to say whether such information is true, or whether it is the Japanese explanation of the truth to a foreigner; these are not always the same. But a few kilometres away at the temple of Kiyomizudera the figures are plain

continued page 20



Fushimi-Inari Taisha shrine. The largest of the Inari shrines in Japan, with more than one thousand torii (gateways).

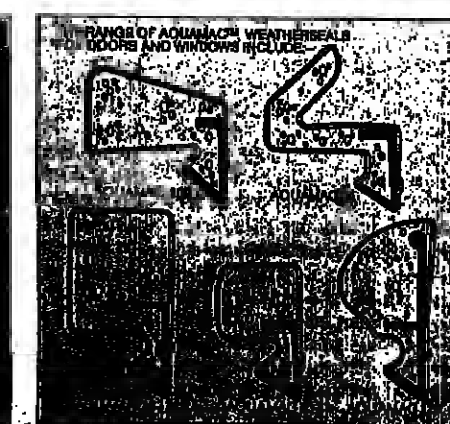
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Japan



Kiyomizudera, view of the scaffolded pagoda and the main hall or "honden" on the right.

Zen and the art of building maintenance

from page 19

enough. Repairs to the three-storey pagoda are costed at 300 million Yen and the timetable is two years.

The Kiyomizudera Temple complex lies by misty hills to the south east of central Kyoto and is best known for its main hall or *Honden*, which is built out from the side of a hill on a great forest of timber columns and houses the eleven-faced "thousand-armed" *Kannon Hosatsu* or Bodhisattva of Mercy which has a history of 1,200 years. Various other structures lie nearby. The three-storey Pagoda itself is the largest of its kind in Japan and is contemporary with Kiyomizudera's *Sannon Gate*; both are from the early Toku-gawa period and were completed in the early 1630s. It is claimed that these are the first major repairs since then and funds have been swelled by selling "personally initiated" copies of Buddhist Sutras, and by the usual practice of encouraging donations for dedicatory rooftiles.

The scaffold is a chunky steel frame on concrete foundations. All lifts are fully boarded and access between lifts is by means of timber ramps which seem hazardous when muddy, but which prove no problem for the workmen in their split-toed boots and strange "plus-four" type overalls. Opaque wired-plastic screens surround the scaffold. Nearby is the site hut (haven of green tea) where engineers rather than architects liaise with the adjacent carpenter shop where traditional saws (*nokogiri*) and adzes (*chona*) are used in conjunction with power tools. Machinery is used wherever it is expedient, but rarely, for example, where an adze-cut surface would be more appropriate.

On the ground, ready for re-erection, stands the spire of the pagoda or *kuria*, a 1,200kg cast iron and bronze assemblage of rings or *kuria*. Timber repairs are usually necessary for reason of simple neglect: accumulations of leaves, water penetration through roofs of bark or tile, and attack by worm, rot, and mason bees. Unsawn timber has been frequently used for cantilevered rafters and this is prone to sawwood decay; at higher levels often only the visible face of any timber is dressed. Most of the

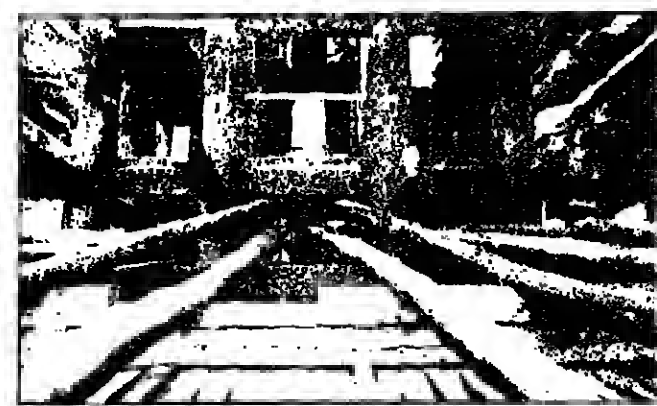
timber at Kiyomizudera is Japanese Hinoki (Chamaecyparis obtusa), but denser woods are used for support brackets.

Unswayed pagoda roofs are deemed to be "male", down-swept roofs are "female". The silver-grey tiles from the roof of Kiyomizudera pagoda have been stripped, to be relaid with salvaged and new hand-made tiles when structural works are complete. Most timber connections are by dowel or traditionally proven joints like the sickle (*kama*) or *jya-hozo*. Cast-iron cramps are also used and copper washers finished in gold are sometimes incorporated between the wood and the iron. The only fixings are bamboo "nails" which are particularly good because they swell after insertion, and these are used to hold together the soffit or *oriraga*, which is built up of laminated timbers. The main central post of the pagoda, the *shin-hashira*, is formed of two long and massive timbers locked together with metal bands. Sacred Buddhist relics are traditionally interred below the base of this post.

Originally, constructional timbers were often identified by a brush-painted *komji* notation. Now, dismantled timbers and new timbers are marked throughout with small ply tags. As little new timber as possible has been used in the repairs at Kiyomizudera, and where there has been localised decay this has simply been cut out to allow a small piece of slightly oversized new (but well seasoned) timber to be fitted in its place, held by modern glues and cramps. Timber preservatives are commonly used. New timber is only toned down artificially where it is left to be particularly visually jarring; thus a complete new soffit may be left to weather naturally, but a single new support bracket may be camouflaged. At lower levels of the pagoda teams of specialists are already at work repainting the complex with brightly coloured stencil patterns and applying gold leaf.

Timber is sized according to certain rules, and an awareness of certain building measures developed over the years is fundamental to an understanding of traditional Japanese architecture. The "standard-

ised" *raizami* mat measures 910mm x 1,820mm. House rooms are usually described in terms of so many *tatami*. An area of 1,820mm x 1,820mm is called a *tsubu*. Building land is often described in terms of so many *tsubu*. The length of 1,820mm is called a *ken*. One *ken* is equivalent to six *shaku*. The section sizes of constructional timbers in a building like



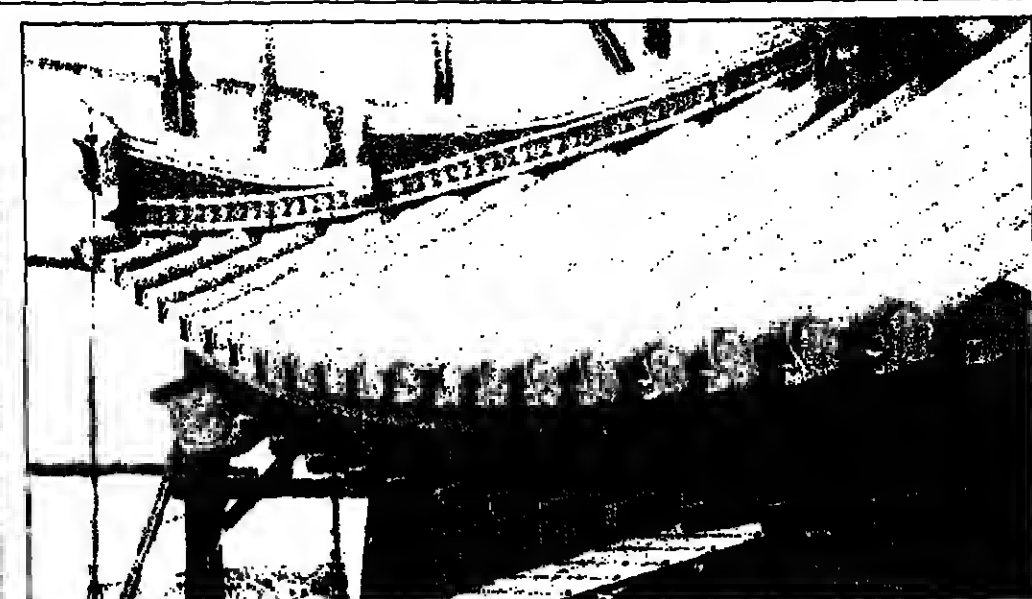
New and old timber in the pagoda roof at Kiyomizudera — the rafters are no more than cantilevered tree trunks.



Corner bracket of cantilevered arms and bearing blocks at Kiyomizudera.

Kiyomizudera, timber support (*kuria*) to one side of the main hall.

The main hall at Tomyoji Temple complex in Kyoto is scaffolded in timber for restoration.



Restored roof tiles at Mampukuji; the soffit immediately below the tiles is left unpainted, to weather naturally, but new repairs in timber below are stained to match the original.

Kiyomizudera pagoda are measured in *sun*, a unit of about 30mm, but diagonal timbers are measured in *wanome*. An *wanome* is one *sun* multiplied by the square root of 2. An instrument like a mason's square is therefore indispensable on site.

The large hall or *Daiyuhoden* of Mampukuji Temple complex in Kyoto is also being repaired at present. It is the centre of the

Obaku sect of Zen Buddhism and there is a strong Chinese influence in the design of the buildings which date from 1668. Inside the *Daiyuhoden* are great Buddhist statues which will be cleaned and the stencil-cut patterns of their timber pilasters will be recut. External walls are set within a framework of colossal columns of teak on "Chinese drum" stone bases (repairs will be carried out with timber imported from Taiwan).

Infill panels to the ground floor walls are of rammed earth which, in repaired sections, is formed around a central timber trellis and a synthetic fabric called *aso*. Top-coat finish is of local white earth. This is protected from the worst of the rains by the long overhang of the upswept roof bedecked with heads of demons or *onigawara*, mouths open or closed according to gender. Stop ends to the roof tiles are frequently imprinted: at Mampukuji the symbols read *Mampukuzenji*. Imperial buildings often show the chrysanthemum flower motif, and one of the most common designs is a simple comma-shaped *tomoe*.

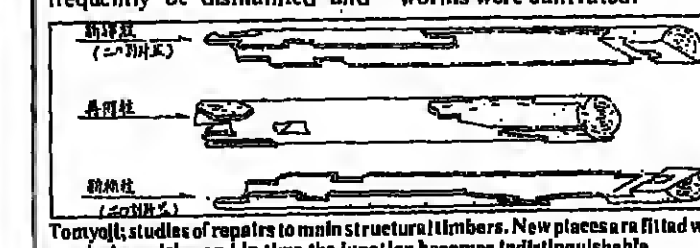
Away from the banging gongs and chanting monks of Mampukuji another set of important repairs is taking place at the main hall of Tomyoji Temple near Yokohama. Of particular interest here is the highly detailed model of the structure which has been prepared to help in the restoration of the building to its original form. It is well used on site. Once again the roof is supported by vast timber columns, and where these are decayed, sections are cut out with surgical skill, and replacement timber is introduced. Within a few years the hairline joint between the two will have vanished to view. Such skill

The main hall of Tomyoji Temple is not part of a temple complex; it is set in a public park, one of several in Japan which display collections of old buildings. Purists opposed to the principle of moving buildings at all might view these Japanese developments in less harsh a light than others closer to home, for the timber buildings can frequently be dismantled and

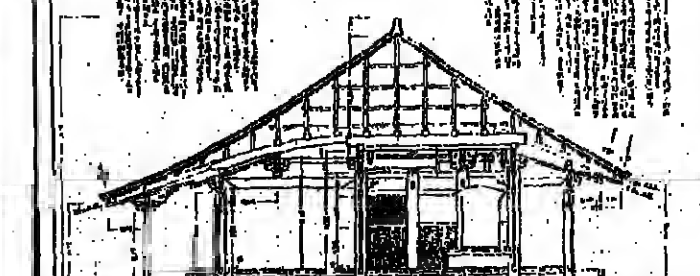
transported in their constituent pieces, and a good proportion of the movement has been due to dam building. Sankai-en garden at Yokohama is a delight to visit because the buildings, up to 500 years old, are set in such delightful surroundings; they include not only structures from Tomyoji, but also a number of *minka*, "houses of the people", a term which includes everything from the dwellings of the poorest farmer to homes of everyone not in the very highest social strata. A visit to Sankai-en is an experience in peace and tranquility: the gentle falling of cherry blossom, great colourful carp in limpid pools, the chirrup of cicadas and the song of the Japanese nightingale. The quietness is only shattered once a day by one of the nationally beloved loudspeaker systems which plays "Auld Lang Syne". In Japan this means "closing time".

Other open-air museums of note include Hida Minzoku-Mura at Takayama, Nihon Minka-en village at Kawasaki, the Meiji-Mura museum near Nagoya which specialises in buildings from Japan's Meiji period (1868-1912), and the Shirakawa Gassho no Sato in Gifu. The *minka* at the Shirakawa Gassho no Sato (and some similar structures in neighbouring mountain villages) are among the most interesting. The form of these *minka* is dominated by *kirizuma gassho-zukuri*, a high gabled roof "in the form of hands praying"; these misanthropic thatched slopes are steeply pitched against heavy winter snow loads, and the construction is of big logs or *osugi* which are lashed together with straw ropes or *noso*. The rafters have pointed ends which fit into holes in the wallplate.

Inside these houses, burnished with age and smelling richly of open fires, there lived until comparatively recently extended families which might number 30 people apiece, together with their tools and agricultural equipment. Relinquishing the houses was a mutual activity which bounded the community together; in the dark, high pitched attics, silk worms were cultivated.



Tomyoji, studies of repairs to main structural timbers. New places are fitted with surgical precision and in time the junction becomes indistinguishable.



Section through restored Tomyoji temple.

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Detail of the hand-made roof tiles at Tomyoji.

PUTTING ON THE STYLE

In the first of an occasional series of articles on young practices, Fiona Gorman talks to the partners of Clarke/Renner Architects.

THE paucity of architectural work nowadays has promoted a new breed of hard-headed businessmen, with just one product to sell — good design.

Among these resilient and cost-conscious creators are the 18-month-old Clarke/Renner Architects. Gone are the days, says partner David Clarke, of professionals politely posturing and evading publicity. The future is in going out and promoting oneself.

All this from an embryonic practice with just one completed project behind them — a rent addition in a two-storey house for first-time buyers. But sitting in their light, attractive new offices off Lambrook Grove, the youthful practice epitomise the new approach.

Both Clarke and partner Karl Renner are products of the large commercial practice, with its advantages of a varied portfolio of projects and its disadvantages of personal anonymity bound up with corporate identity. They met in 1982 at Chapman Taylor, pledged to set up in business together and did so in March 1985 in a small studio in Clerkenwell.

The practice now numbers six — and is looking to take on two more immediately — and has just moved to the high-profile Royalty Studios designed by Campbell Zogolovitch Wilkinson & Gough with their developer arm, Charterhouse Estates. Roger Zogolovitch is something of an office hero for Clarke and Renner, for his inventive and distinctive architecture, and his ability to combine this with a strong business sense to great advantage.

The studios appealed not just for their location and as the product of the man, but also for their approach to architecture. The design is not extravagant, but is refined by details such as the circles inscribed throughout

the windows and the polished maple floor.

"The studios reflect our ideas of architecture," says Clarke, "not necessarily in detail, but in demonstrating that quality need not cost much. Good design at sensible prices is also what we want to give."

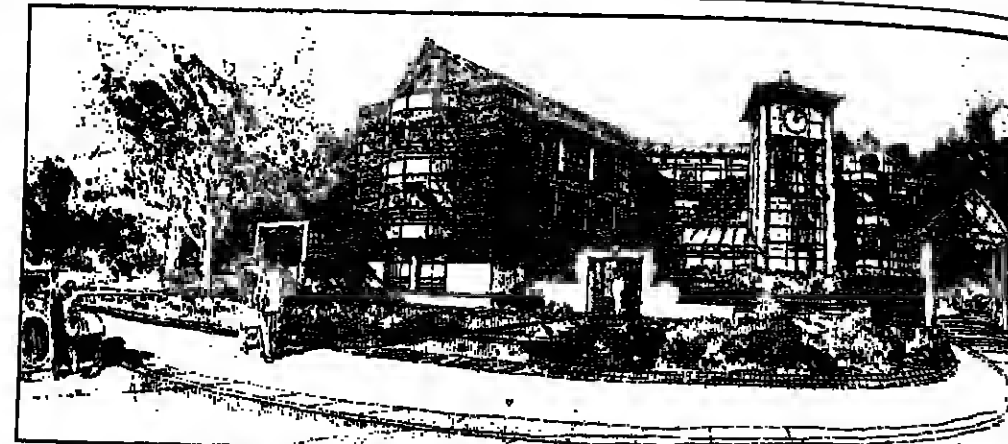
Sounding like a high street supermarket manager on a busy day, Clarke is keen to point out that business sense does nothing to betray their professional ideals of skills. After all, if the product does not stand up to scrutiny, neither will the venture. If the practice has a corporate image, and the thought makes the corporate hackles rise, it is in the marriage of romanticism with sound business intuition. "But," adds Clarke, "there is nothing romantic about our outlook. We're in business to make money and the product is good design."

This much has been learnt in the huge corporate training ground, but other values are cast off readily. Neither partner warmed to the constraints of conforming to the large practice image, with its hackneyed vocabulary. "The frustrations," says Renner, "did not come from the outside — the planners and public — but from the inside." Now, having tasted the freedom of their own concern, neither Clarke nor Renner could contemplate returning to large practice. And both are adamant that their own practice should provide as liberal a working environment as possible.

But having taken in the rules of commercial architecture, Renner and Clarke know what tactics to employ in the fray. "Commercial clients realise that good architecture pays," says Clarke. "It is essential to get planning permission, and it reflects in the rents agents can attract."

Right from the start the practice has been consciously putting its best foot forward,

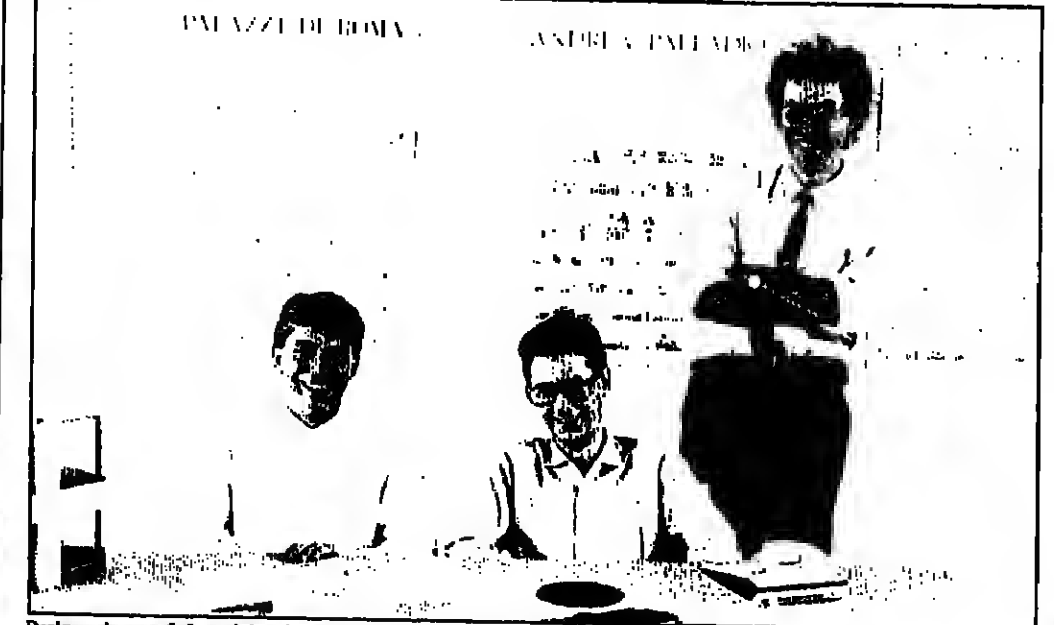
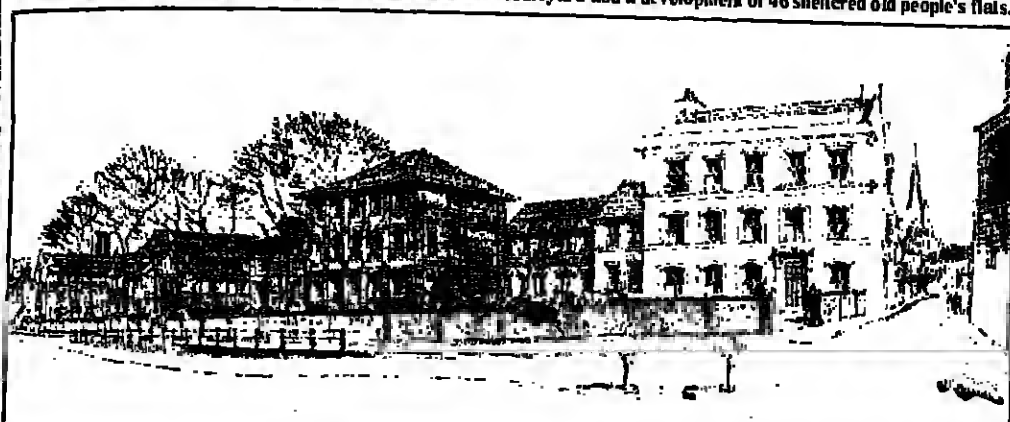
employing the services of a freelance graphics designer, Mark Posford, and now they have appointed a PR firm too. "In a way, it is more than we can afford now," says Clarke, "and yet it is something we have to afford now." And within the practice the same commitment to marketing shines through. "Karl is the real designer,"



Clarke/Renner Architects' design for a 2,048sq m speculative office development in Guildford; and below: design for 50 flats/Wimpey Homes within the walled garden to Tadworth Court, Surrey. The £1.5 million scheme is waiting for planning consent.



Above and below: Elevation of Clarke/Renner's office and residential design for Arbutnot Properties and Galford Homes in Dorking. The scheme provides 2,500sq m of office around a courtyard and a development of 46 sheltered old people's flats.



Designersmen (left to right): David Clarke, Karl Renner, and Mike Phillips.

explains Clarke, "whereas I am much more of the promoter and entrepreneurial spirit." The image is not an afterthought, but a 50 per cent concern of the managing partnership.

Architect Mike Phillips believes this is one area where the RIBA is not pulling its weight. It should be teaching

architects how to promote themselves." And, says the practice, something should be done about the fee system.

Like most young practices more than 50 per cent of Clarke/Renner Architects' work is given over to speculative schemes, and those that bear fruit have to finance everything else on the office books. "But," says Clarke, "architects should be paid on an investment basis, not on construction costs — especially if you are invited to submit designs. Doctors and lawyers are paid as soon as they spend any time on you, not if they win your case, or make you better."

The architectural approach of the practice is essentially English vernacular (call the piece "Laid back and thinking of England", they said) and the partners like to think they promote all that was good in the architecture of Lutyens and his peers. They aspire to rediscovering the qualities of light and interiors which seem to have been largely forgotten and demonstrating a new understanding of the townscape. This immersion in the best of British is conscious and occasionally borders on the eccentric: "Wherever we go out to see a new site together," says Clarke, "we try to go for afternoon tea somewhere."

But the practice's traditional bias represents an architectural vocabulary rather than dogma. "Architecture," says Renner, "is richer for being able to use forms and features from the past," and Clarke/Renner use them in interpretation rather than imitation. The result is designs which combine contextual with contemporary references to a high standard. Their speculative office scheme in Guildford, for example, unites a striking glazed atrium and bay windows framed in green aluminium with pitched roofs and brickwork.

Perhaps surprisingly, given their design predilections, the practice considers conservation

has been taken too far. "The extent of conservation is a real insult to contemporary British and European architecture," says Clarke. And the choice of imitative schemes as competition winners on sites such as the Grand Buildings in Trafalgar Square — where the potential for surpasses the result — is just rubbing salt into the wound.

It is not enough, say Clarke/Renner Architects, to take traditional forms and jiggle them around to form a new composite picture. Relationships have to be established with the environment and a carefully considered building produced. But the practice's office scheme for Dorking, which has just been given planning permission, was virtually criticised for just this. The planners thought the design good — perhaps too good — for the site. Clarke and his colleagues were not especially surprised: "Planning committees promote the mediocre," he says, "because they aim to provide the least offensive for the greatest number of people, rather than encouraging good design."

The planning procedure is too inflexible, says Clarke. The authorities designate certain building types in certain zones, regardless of demand or aesthetic relevance. "We want to compose our designs," says Renner, "and not fill in within the dotted lines. We want to provide something with a sense of place, not something insignificant."

This demand from planners for unobtrusive schemes which do not challenge their environment seems to support Clarke's prognosis of the profession's ills. Current design, he believes, is thwarted by a lack of confidence.

"Usually one has to live up to the reputations of one's predecessors. We are trying to live down the architects of the 60s and 70s and until we do there will be no confidence."

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If you're an architect, the chances are that you're a member of the RIBA.

But have you ever thought seriously about why you joined? Did you do it as a gesture of solidarity with the profession? Did you join as soon as you could after you qualified, in celebration of your newly-attained status? Did you join it for the library, for the bar, or perhaps for the half-price lecture tickets? Or were you terrorised into believing, as some still do, that if you wanted to join later, you'd be forced to pay half of all your back subscriptions since you qualified?

Whatever the reasons, the vast majority of architects do join. In 1985, RIBA membership numbered 20,462, out of a total of 28,044 UK-registered architects - that's 73 per cent.

Most of the remainder, whether they like it or not, are represented in Arcuk by the Unattached group. Compared with the fully-funded operations of the institute, elected councillor John Allan and his colleagues have an uphill struggle. Nobody pays a subscription to the Unattached - a case of representation without taxation.

Categories

Allan cites three categories of Unattached - the conscientious objectors, those who don't need to join a professional association because their boss, partner or spouse is a member, and the apathetic.

Can one articulate apathy? Are there in any case really all those seasoned professionals out there who, though dissatisfied in pursuit of their clients' interest, just couldn't care less when it comes to professional matters? I talked separately to Allan, principal in an architectural co-operative and, by contrast, Roderick Gradidge, noted eccentric and one-man band.

"I do believe that many newly qualified students simply join the RIBA out of a conditioned reflex," says Allan, "assuming that in some way or other you have to, to practise as an architect. The last moment to deal with this misinformation is of course Part III - but then most of those running the professional practice courses are themselves RIBA members who may not really understand the position anyway, and are therefore almost bound to present the professional constitution from an RIBA viewpoint. It's a mixture of ignorance and inertia that suits the institute fine."

once and inertia that suits the institute fine."

Allan has been an elected Arcuk Councillor for 10 years. "Until we became involved in Arcuk had become more or less taken over as a sort of RIBA subcontractor. For example, until four years ago Arcuk gave statutory status to the RIBA Code. There's no earthly reason why it should. And there's no reason why people who are not members of the RIBA should be obliged because they're registered under Arcuk to observe the rules of an institute to which they don't belong."

"More recently, under typically non-partisan chairmanship, Arcuk has correctly distinguished its role from that of the RIBA in the matter of education and, in so doing, made a valuable contribution towards the maintenance of standards. This independence would have been inconceivable 10 years ago, and I should like to think that the activity of the Unattached in recent years has been a contributory factor in this process of emancipation. What has to be appreciated is that because of its statutory responsibilities, Arcuk has a higher role than to serve any constituent professional interest."

Roderick Gradidge, by contrast, is the most isolated of conscientious objectors: in his own words "totally disenfranchised... not even attached to the Unattached". The seriousness with which he views the matter is markedly less than Allan's, and his response to my questions why he wasn't a member was hearty laughter. "When I left the AA it didn't strike me that it was going to serve a very useful purpose for me, and having qualified, I didn't bother to join. I don't particularly like the RIBA, and as you know I think it was at that time very much a bosses' union. That was in those happy days

UNATTACHED ARGUMENTS

Most architects join the RIBA - what are the motives of those who don't? Tim Ostler talks to two very different examples.

before one was oneself in the position being a boss."

The way Arcuk statistics are held make it difficult to make accurate observations about the employment status of the unattached. But it's probably true that most of them are salaried. Despite - or perhaps because of - the efforts of the salaried Architects Group, the idea that the RIBA is still a club for "boss architects" seems hard to shift. Even so, many hold off from coming out too strongly against the institute because they look forward to being bosses themselves one day. To do otherwise would be about as logical as a group of militant grubs protesting against beetles.

When Gradidge decided to set up on his own, RIBA rules for welcoming recruits into the fold were stricter than they are today. "They said, 'Oh yes, we'd be delighted to have you, as long as you pay half of your entire back subscription,' which would have added up to thousands of pounds! I don't know whether or not they still have that requirement. But anyhow, that totally put me off them for good."

Belief

Many principals join because they believe that the Clients' Advisory Service will get them work. Allan, a director in the firm Avanti Architects, is unimpressed. "Having been part of a practice that was part of the CAS, I'm not aware of its ever having procured any work, or that it was particularly active on the practice's behalf. As far as we are concerned, the only reliable way of getting work is through the conscientiousness of your service and the quality of your proposals. We are in the RIBA directory, and I don't think we've ever had any jobs through that." After a moment's thought, he qualified his statement: "I think we were once

asked to fix up a gay bar on the Bnll's Pond Road."

Gradidge seemed similarly sceptical. "Well I suppose it's jobs for the boys. If the RIBA represented 100 per cent of architects then it would be perfectly proper, because they could hand out the jobs to the right person. But in many cases the right architect is just the sort of person who wouldn't be a member of the RIBA."

In his view, the institute already enjoys an unfair advantage, thanks to a long-standing misunderstanding amongst the public: "It's always narked me that people still think that I'm not really an architect, because one isn't on that bloody list. The RIBA spends its entire time suggesting it's a monopoly, and that every architect is a member. It does its best to suggest this on every occasion. And of course it's not true. The general public is deeply misled over this matter."

Perhaps of more practical effect for many than either the List of Members or the Clients' Advisory Service is what Allan calls the RIBA Club factor: "Out in the real backwoods where the marketplace is a perhaps a little bit more crude than it is in London and the South-east, it does seem to be a lot more significant than it does here. I have been to places where I've been asked to give a talk about 'Unattached' issues, where if you were unattached you almost couldn't drink in the same bar as people who were in the RIBA."

Allan said that one of those things he has tried particularly to tackle has been the assumption that non-members of the RIBA are somehow less qualified. "Quite a number of discriminatory job advertisements have appeared for years in the architectural press, often put out by public sector offices, incidentally. Now such practices may be considered to contra-

vene the Standard of Conduct."

But now that the unattached were not required to observe the RIBA code, didn't that mean that a member was now obliged to offer a higher standard of service? Not in Allan's view.

Demanding

"Read the code and having done so, decide for yourself whether the Arcuk Standard of Conduct is or is not more demanding than the RIBA Code." According to Allan, a "performance specification" approach is likely to be more effective than the RIBA's complex set of rules. "For example

under the Arcuk code, it is quite conceivable that you could be penalised for incompetent practice, whereas that is not covered by the RIBA Code. For the latter, you're only obliged to carry out your duties faithfully. In the case of Arcuk, you're obliged to carry them out faithfully and conscientiously."

Perhaps surprisingly, Allan is philosophical about the existence of the institute: "All sorts of vocational market sectors will have professional associations. That's more or less inevitable, and I don't see much point in simply mouthing off against the RIBA for the sake of it. "These institutions exist.

They're probably 19th century cultural products, but there they are. And people who want to join them can join them. What I think is not acceptable is if statutory bodies such as Arcuk, which were set up with a fairly clear brief from Parliament to achieve certain public interest objectives are, if you like, hijacked by the RIBA - either benignly or otherwise - to promote RIBA policy."

Gradidge's essential objection was more personal. "The trouble with the RIBA is that it's impossible to move them by resigning or doing anything else. They're such a solid lump of professional nonentities."

"As you know, I call myself Roderick Gradidge Architect. Everyone from Christopher Wren to Edwin Lutyens has tried to call themselves Architect. Nobody I know who's of any quality really is trying to call himself ARIBA" - or chartered architect? I ventured - "or chartered architect, a revolting expression!"

"I work as an architect, and I'm much more interested in being an architect than all this damn nonsense about professionalism... anyhow, I'm Master Elect of the Art Workers' Guild. That's much more important!"



Independent minds: Roderick Gradidge and Edwin Lutyens.



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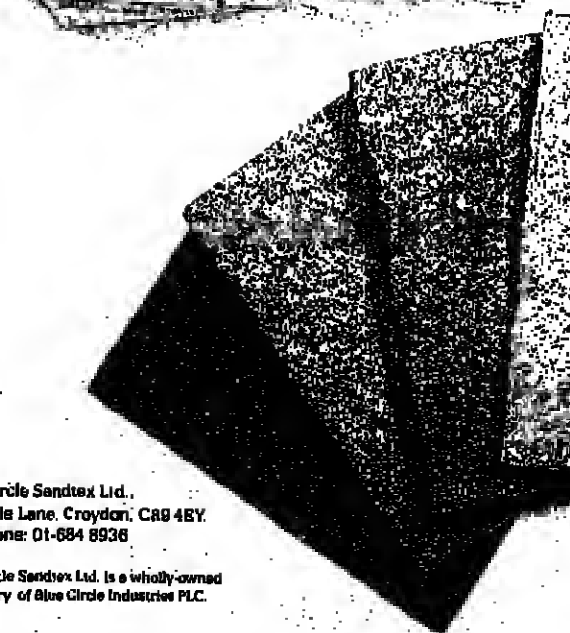
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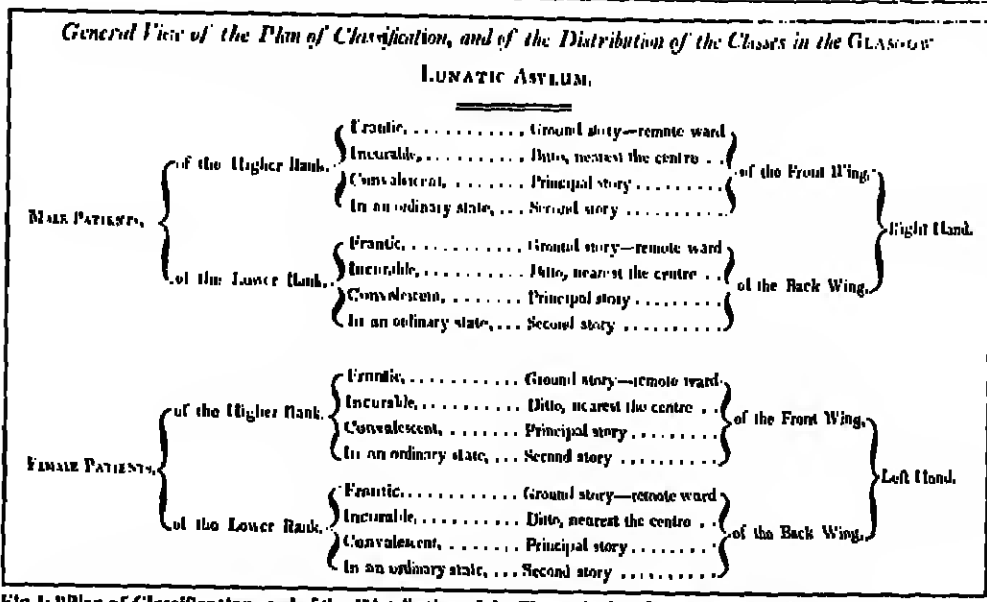


Fig 1: Plan of Classification, and of the Distribution of the Classes in the Glasgow Lunatic Asylum.

TELL a reader of *BD* that in next week's issue there will be a major piece of architectural criticism, and what would they expect to find?

A critical text which took as its material either illustrations or verbal descriptions of the building, or both. The text itself would be seen as containing two components: descriptive passages, phrases and words, and critical, or evaluative ones. But I want to argue that the difference is superficial — the so-called descriptive texts embed in perspective which makes their critique covert, while that of the evaluative, critical ones is overt.

Any architectural publication serves as a quarry for this kind of mixed text. *Building Design* is as good a source as any. In recent weeks a host of headlines has described new commercial development proposals for London: "Giant ducks scheme"; "Retail giant"; "Retail colossus"; "East End tower giant" etc. (1). My selection places particular emphasis on size: is this merely a description of form or is it a celebration of the way scale can be used to symbolise the power of market investment, progress and commercial technology? Such form-imagery is clearly far more than descriptive.

The functional parts of the texts — those that describe what the buildings are for — have a corresponding homogeneity. This is the result of the writers' selective use of language which corresponds to the market's selective focus on a limited set of commercial and social activities. "Science/commercial park", "marine centre", "exhibition centre", "offices", "hi-tech space", "trade mart", "studio space", "information technology centre", "gym", "health spa", "water park", "zoo", "multiplex cinema" are functions mentioned in the same set of articles. These functional images create a cohesive class of people which spends its time between fast moving, IT-based business deals, development of physical fitness, private art, reconstituted nature and a ceaseless round of eating, shopping and spectacle viewing. Life has become simultaneously "scientific" and "fun" on a massive and profitable scale. So in this language which deals with physical forms and with building functions, it is impossible to define what is "descriptive" and what is "critical". Language can never be innocent.

What is true for the text is equally true for the image: the selection of views, their lighting, the presence or absence of people, the use of (usually) the absence of plans — all these are part and parcel of a manipulative process which is the stock-in-trade of the media.

This much is clear to any intelligent reader. We all know the hundred and one ways by which we use language to carry meaning far below its surface content. We selectively use some words and not others, for example, in the same texts,

Can the language of the brief avoid cultural and linguistic overtones? Professor Thomas Markus, of Strathclyde University, believes not.

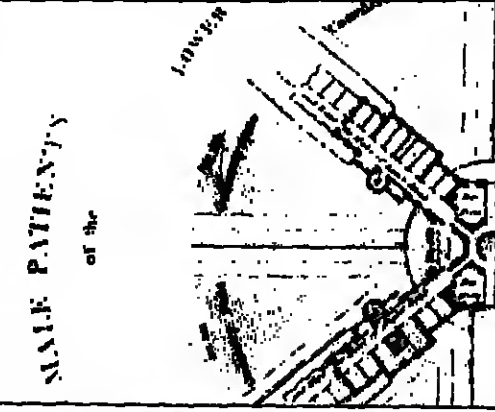


Fig 2a: Plan of William Stark's Glasgow Lunatic Asylum.

"style", will carry them. Post-modernist, hi-tech intestinal, pseudo-vernacular, mainstream "modern", or neo-classical will each have their appropriate occasions. The way the spaces are linked to each other, and to the outside, public domain, will be another powerful means of indicating who is who and the roles of all participants. But these formal and spatial devices all spring from definitions of

BRIEF ENCOUNTER

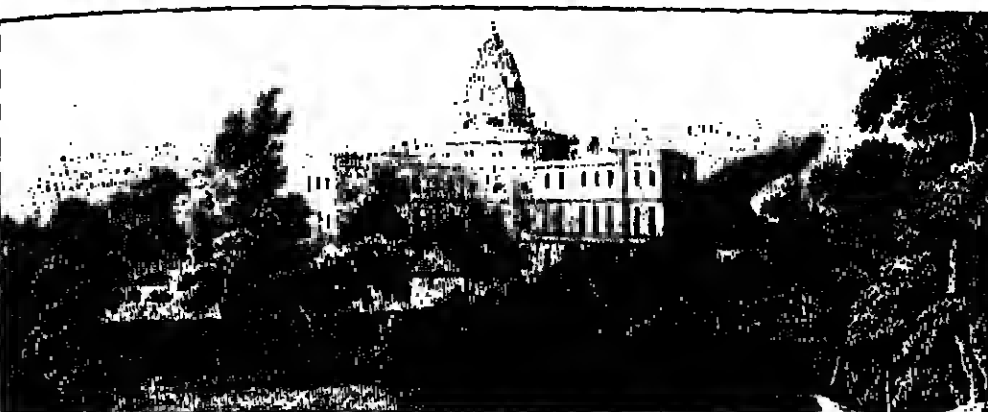


Fig 3b: Stark's asylum from Joseph Swan, *Select Views of Glasgow and its Environs*, Edinburgh 1828.

function — who does what, where; who has access to what or whom, where, when? So while the sponsors may give informal or artistic control over the ultimate product and may leave its spatial structure to emerge as an implicit, customary property, they will be as explicit as possible over the functional programme. Sometimes this will require a brief of bulky volumes, resulting from several years'

During the industrial revolution craft skill was replaced by engineering, hence the two great European traditions of architectural education, the *Ecole des Beaux Arts* and the *Ecole Polytechnique*. Art was defined as personal, subjective; technology as public, neutral. The brief, in the social sphere, had to be defined as equally neutral. So labels for buildings and functions, room areas, environ-

mental conditions, methods of circulation, access from outside, and a few adjacency or separation relationships, are couched in "objective", "expert" or "technical" language. It is not surprising that it has been impossible to admit the non-innocence of language in architecture as far as the brief is concerned; everything, in the end, depends on maintaining this fiction and thus putting it

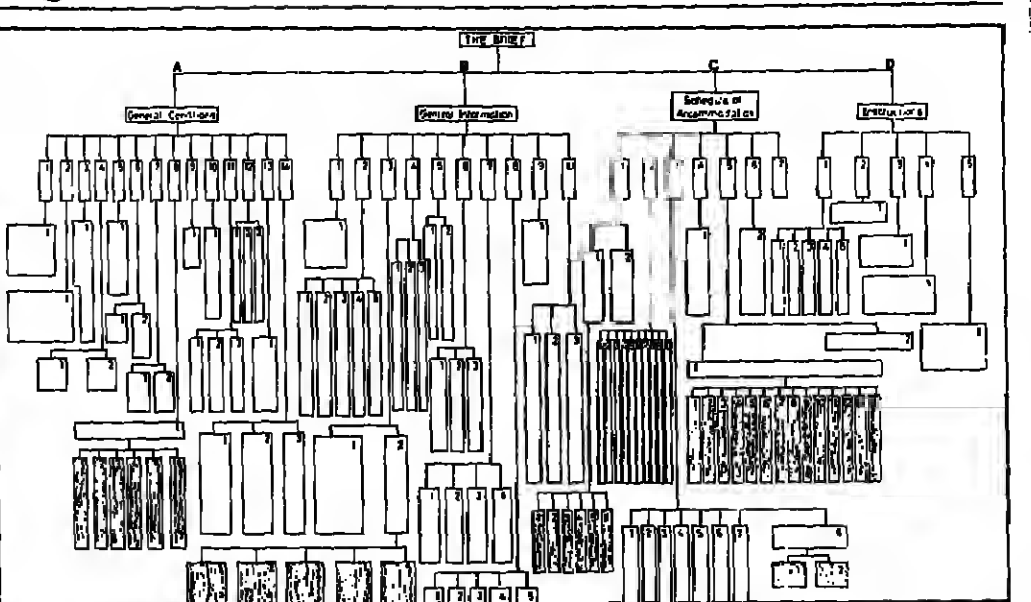


Fig 4: Hierarchical decomposition of Glasgow's Burrell Gallery competition brief (detail).

Stark in 1807, the building had to fulfil a number of functions. First, to house safely and "cure" both bourgeois and pauper lunatics, who were becoming an increasing burden on their families and the parishes respectively, and whose unrestrained behavior was a threat not only to the mechanical, productive order of the day, but, in a particularly acute way in post-Enlightenment Scotland, to Rea-

son itself. So collecting, making visible and controlling these people, as was already done with moral disorder (crime) and physical disorder (disease) in prisons and hospitals, was an essential social and architectural task. Moreover these institutions were designed to be models of orderly society itself, a model based on classification by sex, economic means (ability to pay or not) and productive capacity. The terms of diagnosis referred to an individual's normal productive state, and each condition expressed the patient's distance from it.

Stark published the brief, in his client's terms (2) to express social relationships. The words are actually laid out on the page (figure 1) according to a hierarchical structure, which is then translated, mill in words, into spatial locations such as "front" and "rear", "left" and "right" and "upper" and "lower story". The eventual centralised, cruciform, four-winged plan and the form of the dome over the central surveillance apartments (figure 2) were a direct outcome of this verbal prescription.

Sometimes briefs contain instructions in graphic as well as verbal form; for instance in the still current *Design Guide: Health Centres in Scotland*, a series of room diagrams and prescriptions is given. It turns out that in every room in which patients and staff interface, a washbasin is provided (figure 3). This includes the interview room and the social workers' office/interview room! The implication is that staff-patient contact is regarded as polluting and any space within which it occurs must be provided with ritual cleansing equipment.

In the competition brief for Glasgow's Burrell Gallery, it was required that "The Drawing Room, Hall and Dining Room of Hurlton Castle (the Burrell residence) are to be reproduced in the proposed building." All entries were obliged to do this — and with it to reproduce a whole set of ideas which Burrell had embodied in his collection and gift. First the notion of an eclectic private collection and its housing as part of an elite domestic setting. Secondly, the idea that the originator of a collection and his historical involvement gives the appropriate general framework for the display of objects all of which had been torn out of their historical and production con-

texts. (In the case of church porches and stone altars, the "torn out" is true in the literal sense). And thirdly the brief grouped the objects by region (France, Spain etc), by period (ancient, Romanesque, 1400-1600 etc), by material (pottery, porcelain and tapestry, etc), by use (table glass, weapons etc) and by subject matter (hunting scenes, religious and allegorical subjects etc). In other words every conceivable mode of classification except one which refers to the production of the object — made by certain classes of producers, for certain classes of patrons, paid or contracted for in certain ways, kept by owners and acquired and used by collectors.

In the reclaimed building which resulted, the effect is precisely as this brief intended — objects removed from all concrete contexts, related to each other by one of these abstract classifications or viewed in relative isolation, next to Nature (the immediate landscape outside the window) thus emphasising the pure, un-historical, paradisiacal quality of art.

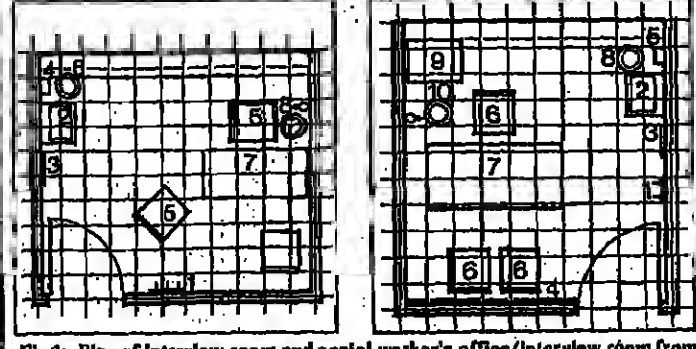


Fig 3: Plan of interview room and social worker's office/interview room from Scottish Home and Health Department Design Guide: Health Centres in Scotland, HMSO, Edinburgh 1973.

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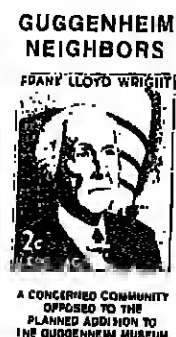


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GUGGENHEIM DILEMMA

Sandy Heck on plans to extend Frank Lloyd Wright's late masterpiece.



Aerial view of the museum in 1967, before the present annex was built by Peters.

IN designing their proposed addition to Frank Lloyd Wright's Guggenheim Museum, Charles Gwathmey and Robert Siegel have taken on not only the master, but also the master's masterpiece.

At its 1986 National Convention in June, the American Institute of Architects conferred on Wright's famous Fifth Avenue spiral the coveted Twenty-Five Year Award. Citing the museum's "bold and challenging vision and inspired sculptural presence... its rich spaces and abundant magical light", the awards jury noted that the Guggenheim "at once beckons people to the art within the building and the art that is the building". Therein lies a conundrum.

Unquestionably, the Guggenheim is bursting at the seams — and beyond. At present, the museum's library and archives are housed in rented quarters off-site. On-site, the Large Rotunda's top ramp is given over to storage. In the Small Rotunda, acoustical privacy is provided for the office of museum director Thomas Messer by acrylic panels slung across the atrium; other staff offices are tucked away in odd corners and Wright angles. Most crucially, the Guggenheim now has gallery space to show only 3 per cent of the 3,000 works in its ever-expanding permanent collection.

To dramatise this plight, on view until September 21 is a special exhibition, "Proposal for a Guggenheim Museum Addition: A Showcase for Hidden Treasures". Admittedly and "advocacy" show. The exhibition presents 47 extraordinary paintings by Kandinsky and Leger, Rothko and others which normally are relegated to storage. Were the Gwathmey Siegel proposal to be built, permanent exhibition space would be increased from 7,000 to 14,500sq ft; an additional 3 per cent of the Guggenheim's holdings — 150 works "from the very top of the collection" — could then be put on display.

With no increase in net area, offices and other "backstage" museum functions would be rationalised and relocated from the Small Rotunda to the new addition — thus, for the first time, opening to the public the entirety of Wright's original building. The library would be returned to the premises and housed in the present "High Gallery"; the archives elsewhere in the Large Rotunda. The

museum bookstore, enlarged by 500sq ft, would remain on the ground floor beneath the "bridge" connecting the Large and Small Rotundas. The total gross area of the Gwathmey Siegel proposal is 28,000sq ft: modest compared to the museum's present net area of 81,000sq ft; and to the 161,500sq ft addition legally allowed "as-of-right".

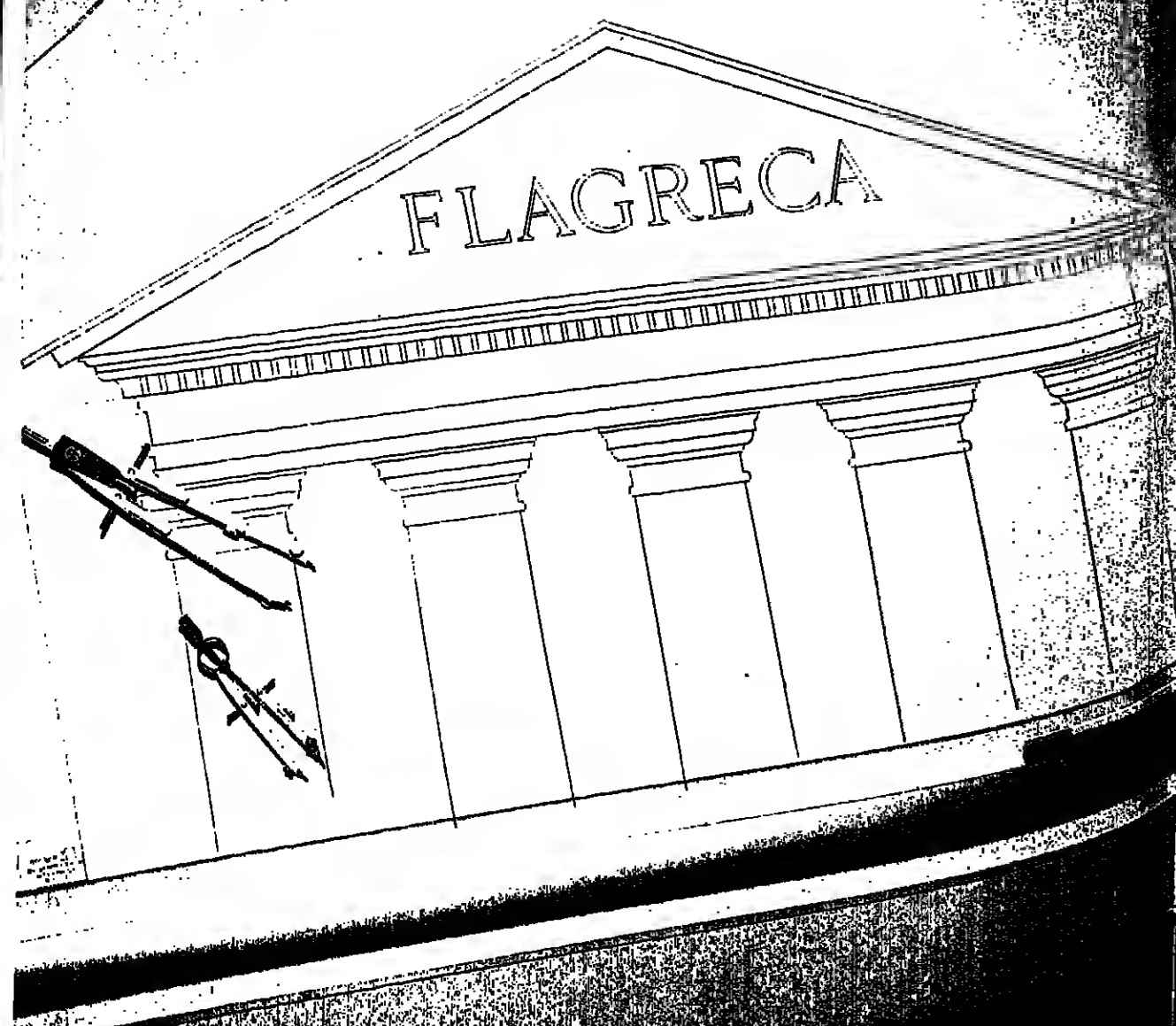
Modest, too, is the specific site of the proposed addition. It is, in fact, the site of an existing annex designed by Wright's former son-in-law, William Wesley Peters. Located south of East 89th Street, east of the original Small Rotunda, and west of a late Art Deco apartment building is 4 East 89th Street. This is the same site on which in 1952 Wright himself sketched a gridded "backdrop" slab intended to house galleries, archives, and artists' studios.

In citing Wright's unrealised design as a first, authoritative precedent for their own proposed addition, Gwathmey Siegel hasten to point out that had it been constructed as dimensioned (25ft deep by 100ft wide by 150ft high), its spaces would be unacceptable as permanent exhibition galleries and unable to accommodate various other requirements in their programme. Moreover, Wright's design could not have been built as drawn in perspective — with the slab superimposed behind the Large Rotunda — for the plans show the slab sharing the Large Rotunda's fire stairs, thus producing a major intersection between them. In citing Peters' four-story annex as a second precedent for building on the specific site, Gwathmey Siegel note that both its footings and columns were designed and built to support six additional floors on top of the existing structure.

Gwathmey Siegel & Associates first drew up preliminary plans for a feasibility study, completed in 1982. In February 1985 their plans for a proposed Guggenheim addition were presented to the public. "Revised Scheme A" was announced in June; revision "B" in October 1. The current scheme consists of three major elements. Located against East 89th Street to the north and 4 East 89th to the east would be a new, poured-in-place "core wall" measuring 12ft deep x 88ft wide x 150ft high. It would contain two new fire stairs, passenger and freight elevators, duct shafts and toilets.

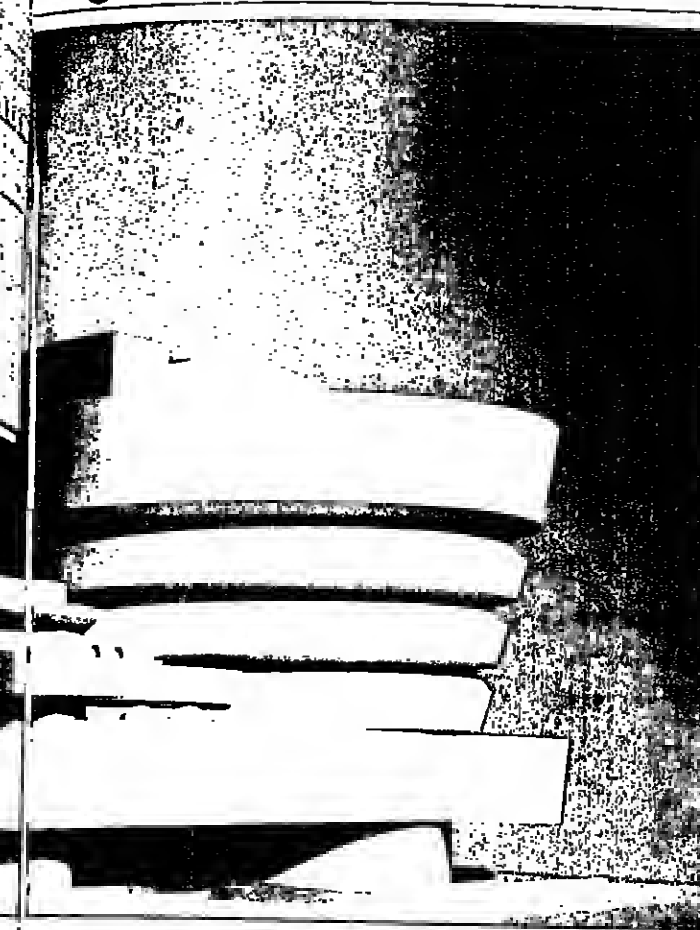
Like Wright's own slab proposal, it would intersect the Large Rotunda's existing fire

Another word for freedom.



Model view of Gwathmey Siegel's proposed annex. (Photo: Dan Cornish/Enr)

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Wright sketched this backdrop slab to house galleries, archives and artists studios. Inset: Wright's proposed annex, *Architectural Forum*, April 1952.

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stair; it would, however, maintain a glazed, vertical reveal between the stair tower and the proposed core. "This preserving the (original) building's primary form". (This is more clearly evident in the actual model than it is in either drawings or model photographs.)

The second element of the proposed addition would subsume a renovated annex (stripped of fire stairs, exterior and interior walls; with only floor slabs remaining) in spaces programmatically and physically integrated with those of the existing Small Rotunda and connecting "bridge". On the ground floor, an administrative lobby off East 89th Street would lead to a reorganised service alley with direct access to the new art elevator, new holding rooms, the enlarged bookstore, and the existing art elevator converted to service a relocated restaurant. Ground-floor spaces in the Small Rotunda would be renovated for public reception, membership, and public affairs offices.

The second and third floors of the existing annex at present are occupied by an storage; in the proposed addition, these would be redesigned as balconied, permanent exhibition space — located on the second floor to the existing Justin K Thannhauser Gallery located in Wright's "bridge"; and on the third to space converted from office to gallery use. The fourth, top-floor, of the existing annex also would be redesigned to house the permanent collection; space in the Small Rotunda to house the relocated restaurant; in the "bridge" for kitchen, circulation, and outdoor terrace.

Receding to the depth of the column wall of the existing annex below, Gwathmey Siegel's new fifth and sixth floors both would contain additional space for the permanent collection. The lower floor would give access to an exterior sculpture terrace overlooking the glass skylight of the Small Rotunda. A cylindrical glazed staircase, itself a sculptural form related in its material to that skylight, would connect the fifth and sixth floors. All of the permanent exhibition floors — both in the renovated annex (2-4) and in the new addition (5&6) — would be accessible from the adjacent levels of the original Frank Lloyd Wright spiral. The 74 bay-like spaces in the Large Rotunda would be reprogrammed to hold temporary exhibitions. The basic sequence of the permanent collection itself would be chronological.

The third major element of

the proposed addition would be five "open loft" floors cantilevered out from the core wall, with structural transfer from the existing column wall. All of the Guggenheim's "backstage" functions would be housed within it: all public spaces in the annex, "bridge", Large and Small Rotundas. Completely separating private spaces from public, and creating functional adjacencies which the museum considers essential for efficiency, economy, and security, the loft would contain art storage on the seventh floor; conservation on the eighth; staff offices on the ninth and tenth; and mechanical equipment and a small board room (with drop-dead views of Central Park) on the eleventh. The total net area of the proposed cantilever element would be 12,000sq ft.

Before arriving at this programmatic solution, Gwathmey Siegel investigated several alternative designs.

One was a "complying building": above the square balcony of the Small Rotunda, this alternative would have stacked forms resembling biscuit tins and milk cartons in such a way as to "ridicule and obliterate Wright's original, organic massing". A second alternative, both subtle "as-of-right" and observing the Fifth Avenue Street Wall ordinance, simply would have demolished the Guggenheim and replaced it with a monolith 20 ft long x 70 ft deep x 150 ft high — with 20 ft setbacks and an additional 60 ft mass on top. A third alternative of constructing vaults beneath the perimeter pavement was eliminated because of cost, and because an active underground stream running across the site would render both climatic and fiduciary assurance unobtainable.

The architects rested their case: "Given the program, the site constraints, and the historic significance of Frank Lloyd Wright's building, there are no alternative designs which we could recommend."

So much for programme. As for the architectural and urbanistic merits of the proposed addition, Gwathmey Siegel contend that it would be "referential, contextual, and interpretively sympathetic". After measuring and analysing the original building, senior associate Jacob Alspector concluded: "Frank Lloyd Wright's lifelong explorations in the inherent geometry of circles, triangles and squares culminated in the Guggenheim."

continued page 32

Guggenheim dilemma

from page 31

These forms are evident in Wright's semicircular elevator shaft, the triangular staircase, and ... in a design discovery: "... the Guggenheim has an additional overlaid square, Cartesian grid of four-foot units which is on the same orthogonal as the (Manhattan) street grid." Modules of this four-foot grid are manifest as four- and eight-foot circles inscribed, respectively, in the interior and exterior paving of the Guggenheim. They also are manifest in the dimensions controlling the Large and Small Rotundas in both plan and elevation — 96ft and 48ft respectively. Gwathmey Siegel have appropriated this same module in their proposed addition: overall massing has been determined in four-foot increments; the "loft" would be clad in grey-green porcelain panels and grey-green flush glazing — both four-foot square.

Other materials would be used in ways which are both "referential and contextual". On the 89th Street facade, the new walls of the renovated annex and the new fifth and sixth

Floors would be clad in light-weight concrete matching the existing cream colour of the original building; in this way, not only would new be unified with old, but the exteriors of all public spaces — including the "bridge" and Large Rotunda — would be expressed with chromatic consistency. The proposed core wall would be clad in one-foot square quarry tile, "summarising and neutralising the varying coloured brick, limestones and granites on East 89th Street". The existing column wall of the annex would be coloured terracotta, "again making reference to East 89th Street as well as establishing a sympathetic, contextual 'background' wall to the Small Rotunda."

This latter intention would be reiterated at a larger scale and in three dimensions by what the architects call the "context frame": the volume formed at a uniform height by the top of the core wall, and by significant setbacks of the Fifth Avenue apartment buildings on the north corner of East 89th Street and on the south corner of 88th. These attempts at reference

and context are fundamental to Gwathmey Siegel's proposed addition. Admitting the architects' unquestionably competent resolution of the museum's programme and of the difficult site conditions, they nonetheless raise important questions about the scheme's ultimate validity; and about how "interpretively sympathetic" — and accurate — it may be regarding Frank Lloyd Wright's actual intentions.

One year after the Guggenheim was completed, Peter Blake wrote: "Apart from its importance as a plastic statement, (the Guggenheim) is important as Wright's last slap at the city. No building could be designed to fit less well into the established urban pattern — and that, in Wright's view, was about as great a compliment as you could pay a building."

Wright's use of a four-foot module may have been an ironic, dialectic allusion to the Manhattan street grid, but it would be difficult indeed to interpret the museum's "organic" forms as intended for inclusion in the insistent orthogonality of New York City; demonstrably the opposite: The

Fifth Avenue elevation of proposed annex.

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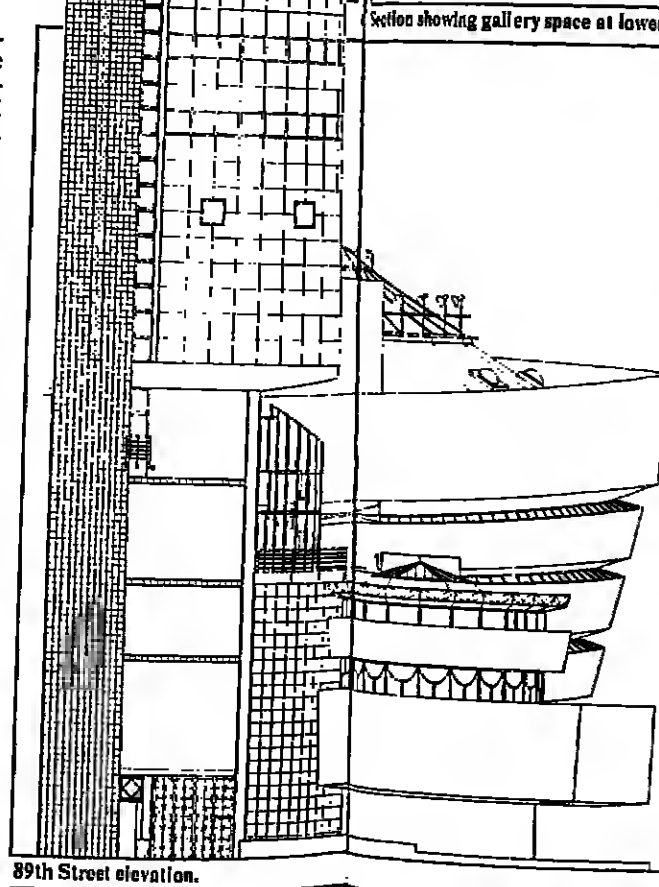
(gridded) smaller circles inscribed on the floor of the Guggenheim have been co-opted to spiral upwards and in/outwards with the helical ramp of the Large Rotunda. As for Gwathmey Siegel's own intention to reference the context — the height of the annex renovation addition would correlate with the height of the existing six-storey apartment buildings along East 89th Street, and the coloured concrete and quarry tiles of the column and core walls might actually "summarise and neutralise" that block's existing materials.

Nevertheless, and disregarding momentarily the argument that contextualism was not Wright's intention, would not the effect of the core wall — 88ft wide x 150ft high, and transversely interposed mid-block — be to isolate the Guggenheim in its context frame from the rest of the city? Moreover, how congruously would 4,958sq ft of grey-green panels, with flush glazing, accord with Fifth Avenue's traditional facades of ornamented masonry?

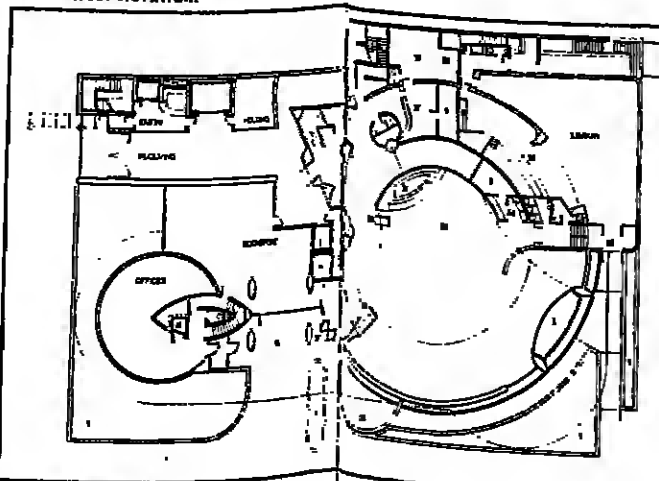
Gwathmey Siegel propose that their cantilevered loft be regarded as the third "object" in "a carefully considered symmetrical assemblage" composed also of the Large and Small Rotunda "objects".

A major consideration in assessing that proposition would have to be, how important is it that the space above and behind the Small Rotunda be void rather than solid? Would the loft appear to bear down on the Small Rotunda with an effect similar to that of Michael Graves' proposed "bridge" over Breuer's Whitney? And would the static mass of the loft in any way diminish the kinaesthetic dynamism of Wright's Large Rotunda?

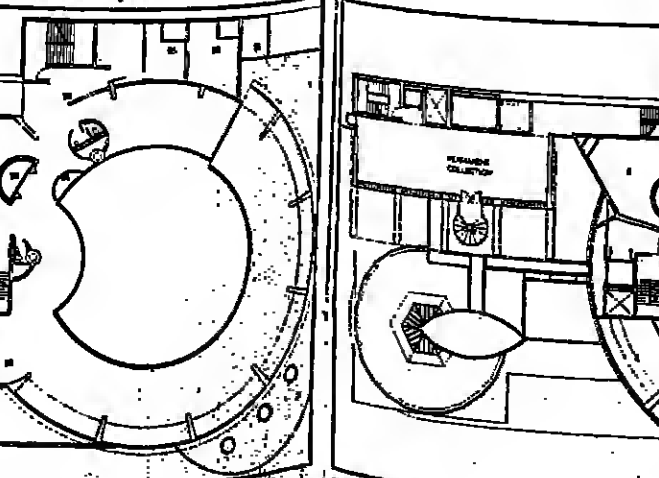
A minor consideration would



89th Street elevation.



Ground-floor plan.



Third-level plan.

Section showing gallery space at lower levels, offices over.

be how carefully this third "object" is perceived dimensionally to relate to Wright's original "objects" — based as they are on the four-foot module: the depth of the loft does align with the centre-line of the Large Rotunda, as does the cantilevered soffit with the spiral's uppermost parapet; but — conceptually a "half-cube object" — the loft's actual width exceeds its notional dimension by the thickness of panel returns on both sides, as does its actual height the nominal 64ft square by the height of the 11th floor.

Finally, some speculation about the necessity for a "gridded rectangular slab presenting a plainer background to the north portion of the site", as contended by Gwathmey Siegel; even as sketched by FLW. Originally (1948 drawings), Wright sited his Large Rotunda to the north, setting it against the existing apartment house at 4 East 89th Street; ultimately, he turned the Guggenheim through 180 degrees: the better to have his primary "object" — the spiral (reduced in height by one turn) — turn more freely in space, and be read against the less obtrusive townhouses to the south.

Wright having thus established the proper context for a correct reading of his principal architectural statement, might one not argue that at the same time he also introduced the actual condition necessary for creating his intended urban dialectic: that without the analogue of any additional "gridded rectangular slab" either Gwathmey Siegel's or Wright's own — 4 East 89th Street is, in the orthogonality implicit in its setback structure and explicit in its setback massing, already more than adequate to represent the rigid, rectangular city in contradistinction to which the Guggen-

Buildings

heim was designed?

Commensurately — and ironically — would not the further addition of any mass circumscripting the ambit of the museum's external volume diminish the effect to achieve which Wright flipped the scheme in the first place? In this regard, one notes that two previous additions have both had a negative impact on the requisite envelope of space, in which Wright wrote his last will and testament concerning spatial continuity and forms (possibly as metaphors for the individual) freely expressing themselves in an urban context.

In 1968, Peter's annex not only replaced the void of the original, open service courtyard with an octagonally-panelled solid; it also curtailed the rounded emphasis of the Small Rotunda by orthogonally attaching it to 4 East 89th Street. Even more critical for its consequences on the spatial energy of the main, Fifth Avenue elevation was the infilling in 1974 of the driveway beneath and perpendicular to the connecting "bridge"; the enclosed space contains the present restaurant and bookstore.

If one admits these once-open spaces as counterparts neces-

sary to realise the solid-void synergy inherent in Wright's "organic" forms, then should one attempt to pull down the existing annex and again open up the space beneath the "bridge"? More realistically, should one further fill in the remaining space above and behind the Small Rotunda with Gwathmey Siegel's proposed addition? The most outstanding piece in the Guggenheim's permanent collection is, after all, the Guggenheim itself.

The Guggenheim provisionally has scheduled the opening of its proposed \$9 million addition for 1987, in time for the museum's 50th anniversary celebration. Completed in 1959, Wright's masterpiece is still too young to be landmarked by New York City, which requires that a building be at least 30 years old before official designation. Lying outside the Upper East Side Historic District, The Guggenheim is also unprotected by conservation zoning.

Nonetheless, as a building permit for the proposed Gwathmey Siegel addition would need variances pertaining to lot coverage, setbacks, rear yard encroachment, and sky plane exposure, the proposal on June 25 came up for a hearing before

New York City's Board of Standards and Appeals. The basis for that hearing was an environmental impact statement requested by New York's departments of city planning and environmental protection; significantly — for the first time ever — the Guggenheim environmental impact statement was obliged to include not only quantitative data, but also qualitative evaluations of the scheme's architectural and urban characteristics.

The day-long hearing before the board was packed, with proponents sitting on one side of the room, opponents on the other, and the quizzical lining the walls. Advocates of the scheme spoke first. Messer explained why the museum needs the addition. Gwathmey presented his design. From the museum world, Philippe de Montebello, director of the Metropolitan Museum of Art, argued that at present the Guggenheim was failing its public because so much of the museum's outstanding permanent collection remained in storage and inaccessible for study and enjoyment; he argued, moreover, for accommodating curators and collection in the same structure. "You would not

continued page 34

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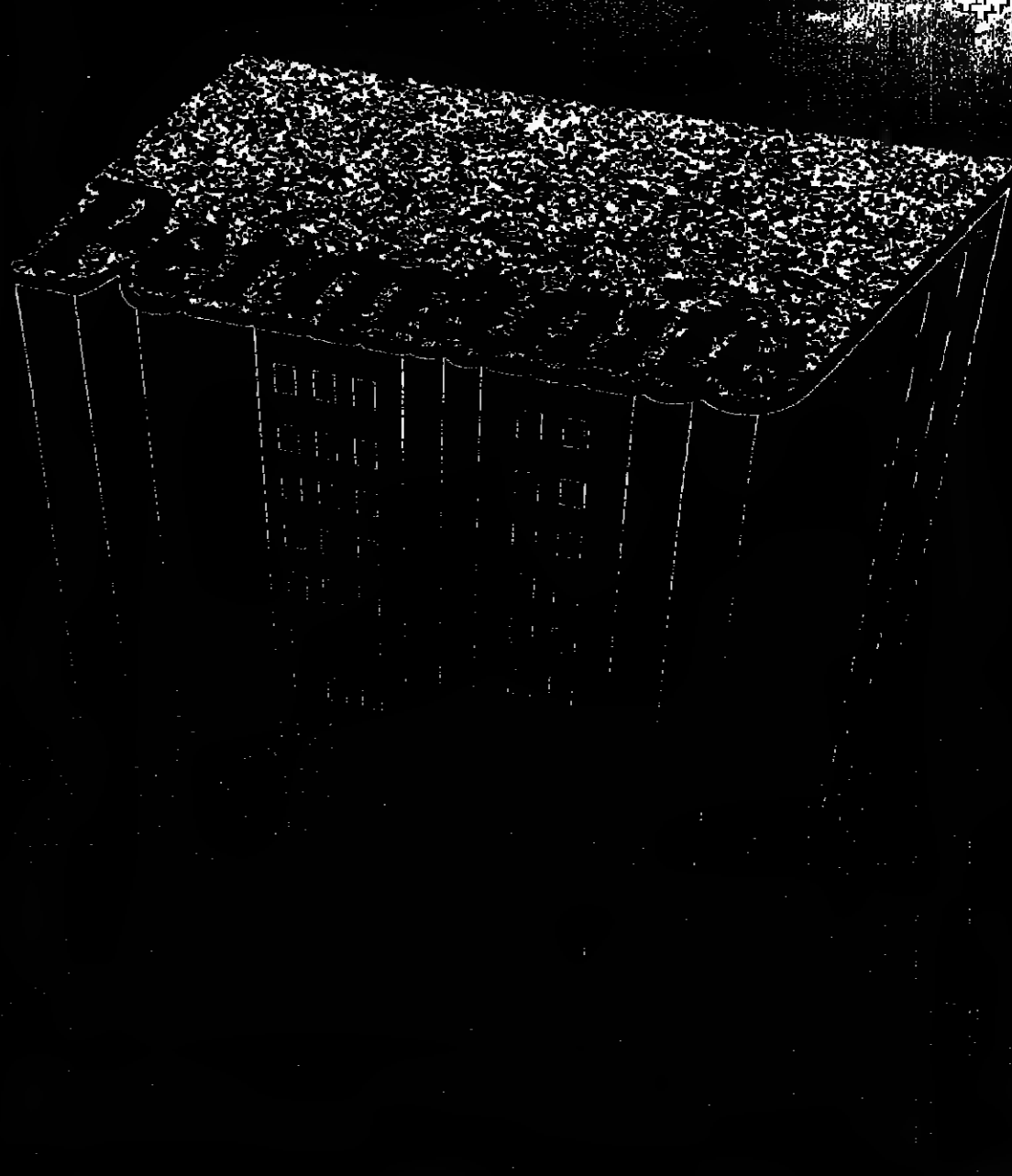
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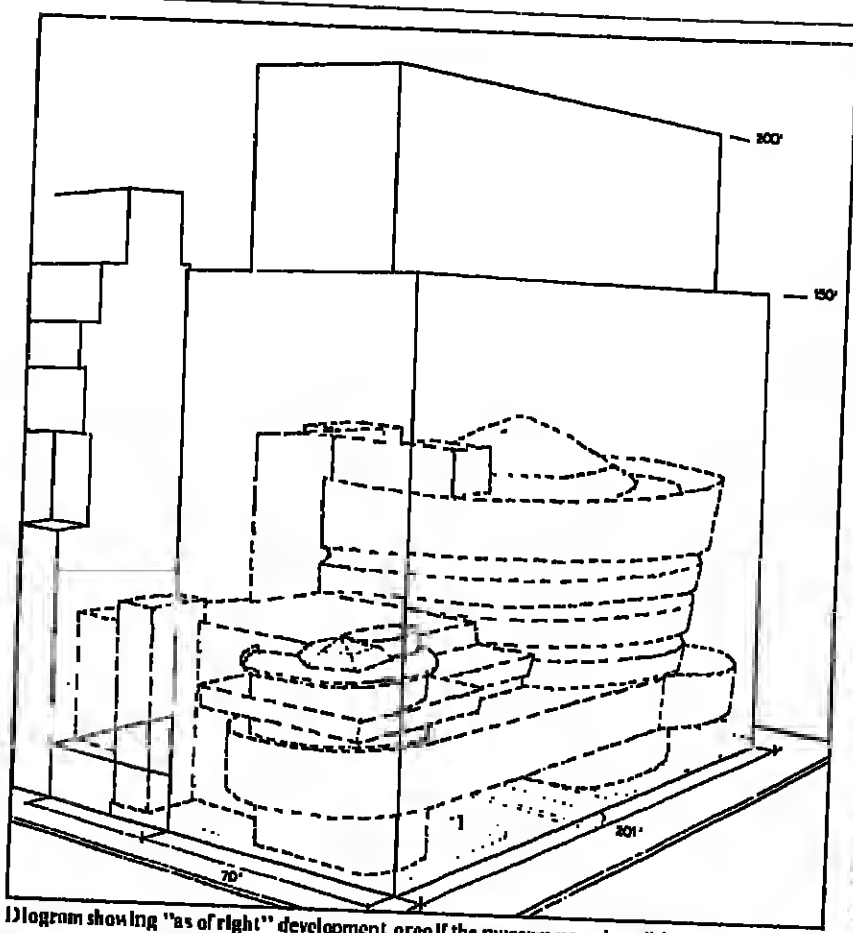
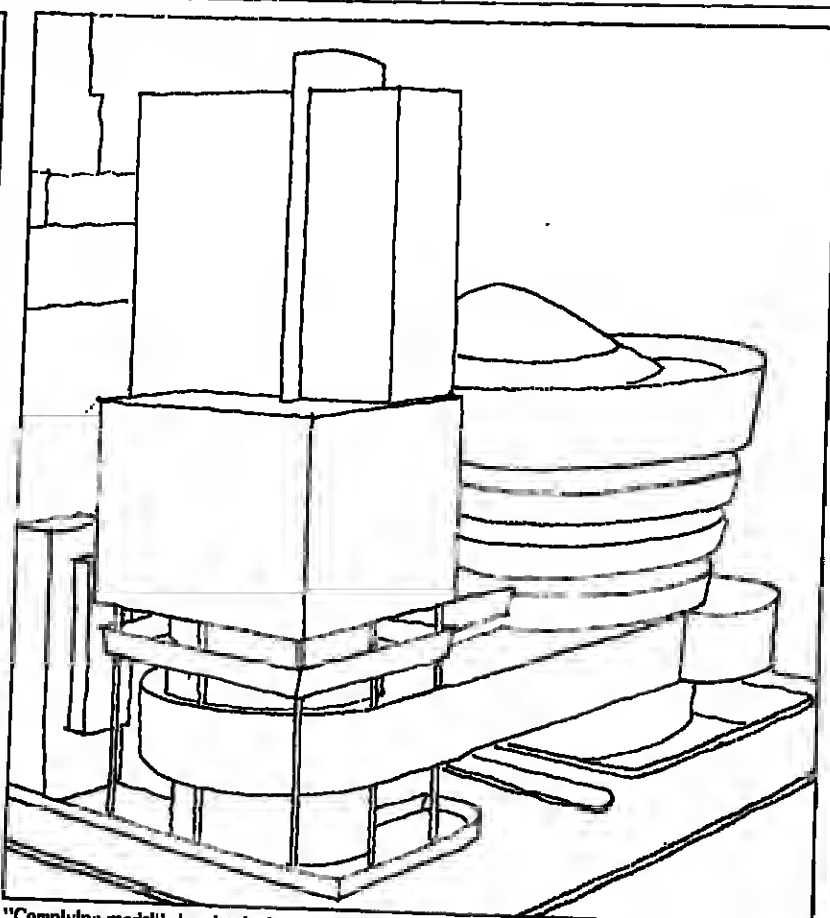
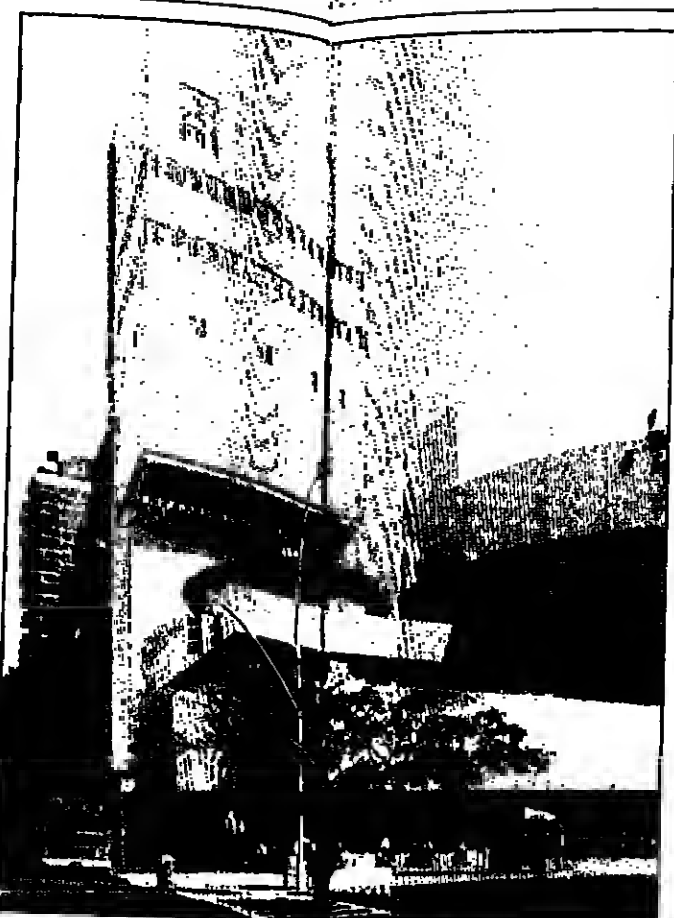


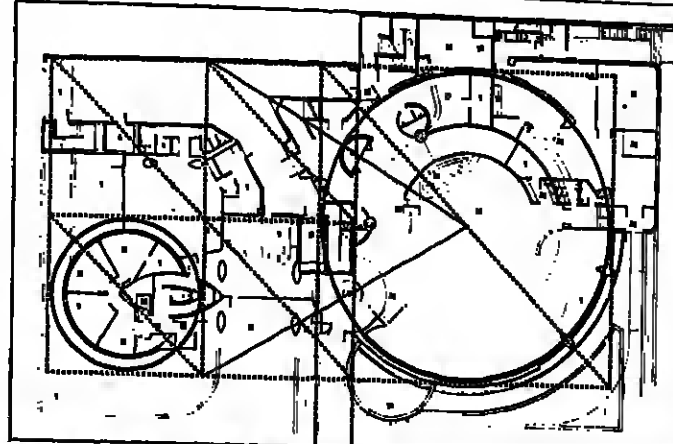
Diagram showing "as of right" development area if the museum were demolished.



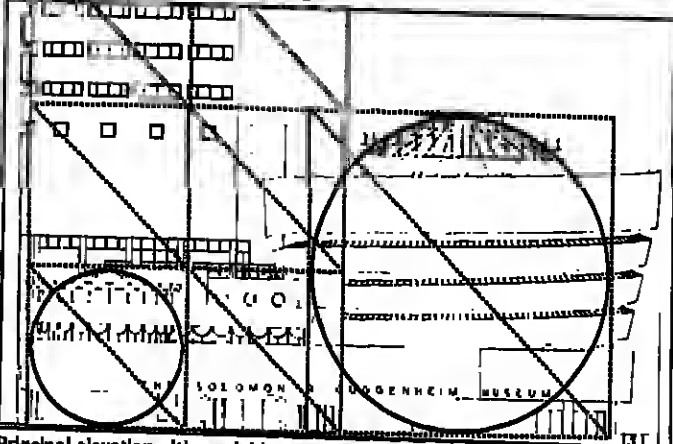
"Complying model" showing logical development.



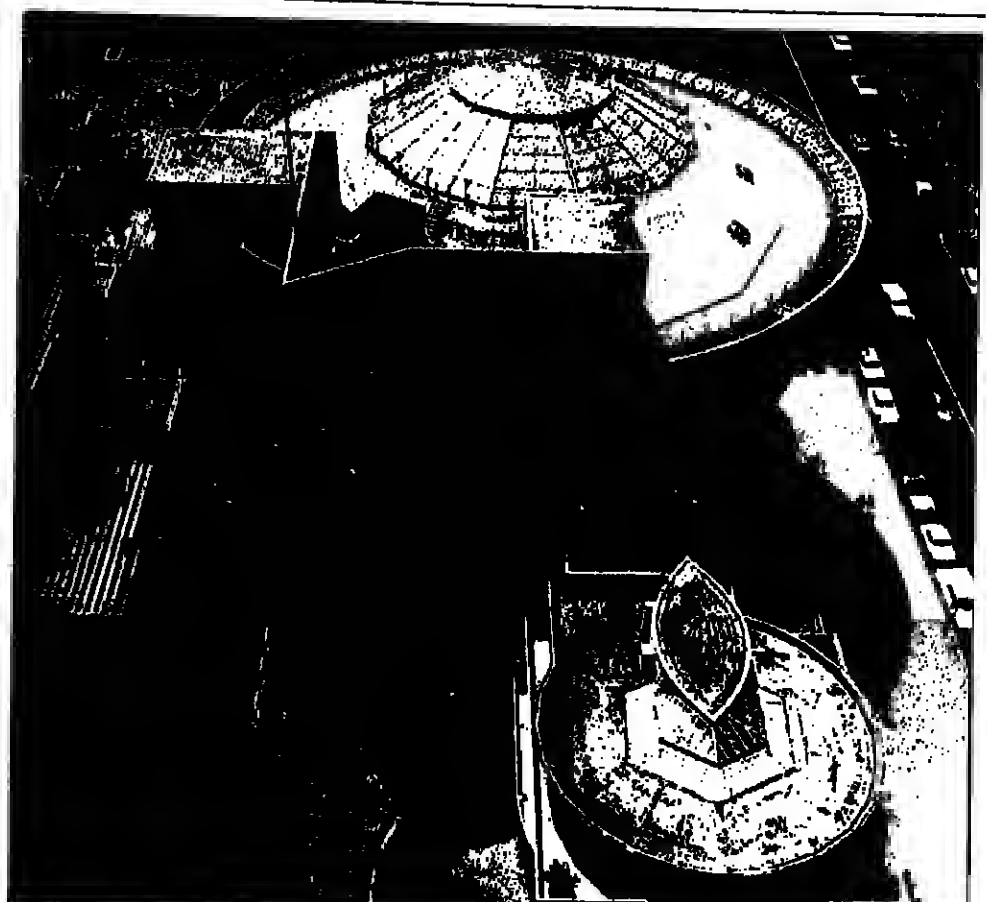
Collage rendering of the annex by Michael Kwartler & Associates.



Ground plan with elevational/plan geometries.

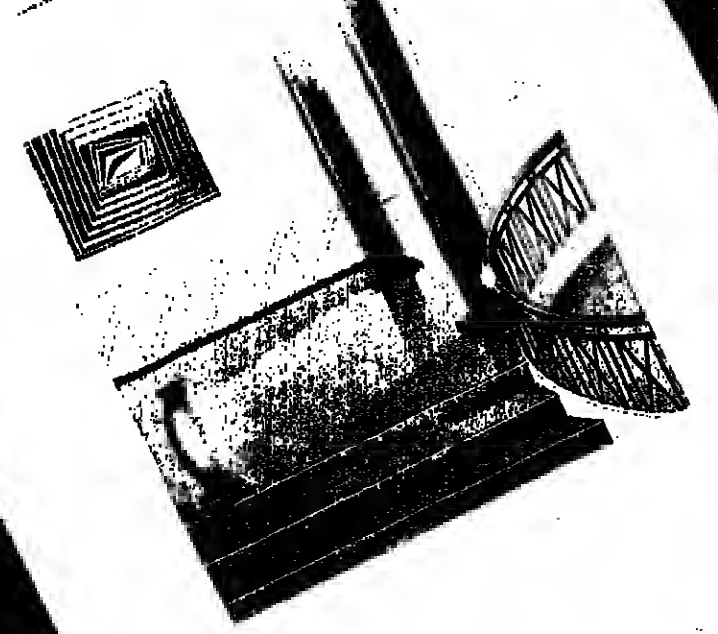


Principal elevation with overlaid geometries.



Top view of the museum in 1967; the site for the proposal is in the lower left corner, replacing the 1968 annex.

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Guggenheim dilemma

from page 33

build a zoo and put the zookeepers in a building miles away."

Among architects, Peter Eisenman contended that what mattered to Frank Lloyd Wright was neither conservation nor contextualism, but "living stones". Eisenman expatiated: "There is no monument that we know and revere in Europe that has not been the product of accretion and addition. The Bernini addition to St Peter's, the Louvre, and the National Gallery, all have been added to over history. That is what makes the greatness of a building, not the preservation of the original context." Sardonically reinforcing that point, Stephen Lesser remarked: "If Frank Lloyd Wright were the architect of the addition, I think the chances are that he, too, would be here before you today."

Detractors of the scheme — and there were many — spoke second. Wes Peters, who after Wright's death became the architect-of-record for the Guggenheim, described the proposed addition as "a gaudy tombstone". Edgar Kaufmann Jr, the former Wright apprentice who grew up in Falling Water, asserted that "Guthrie Siegel are attempting the utterly impossible, squaring the circle — both literally and figuratively". In addition, the board "stamped" for inclusion in the day's record various letters written in opposition to the scheme; such letters were received from Boone Powell, the architect who initially nominated the Guggenheim for the AIA's 25 Year Award; 100 Fellows of the American Institute of Architects; Ada Louise Huxtable, former architecture critic of *The New York Times*; Ezra Stoller, the architectural photographer; Allister Cooke and Woody Allen.

Specific, substantive points against the proposed addition were made primarily by Michael Kwartler, director of the Historic Preservation Program at Columbia University. Kwartler — citing Willkower — first argued that the system of geometric analysis utilised by Guthrie Siegel was fundamentally a scenographic, Renaissance device applicable only to the surface and mass of essentially static buildings —

not to an architecture so spatial and dynamic as the Guggenheim's.

Kwartler and others also argued against taking seriously Wright's intention actually to build a gridded "backdrop" slab; and, hence, of accepting that design as an authoritative precedent for Guthrie Siegel's proposed addition. Wright's gridded slab, they pointed out, never was fully resolved between plan and perspective; neither was it included in any complete set of drawings, nor in the final, signed perspective of 1956. It was, however, always depicted as a true "backdrop", which, Kwartler contended, the proposed "loft" would not be. In generating a tripartite composition, it would both violate the primacy of the Large Rotunda — "that off-centre centrepiece" — and alter the "meaning, hierarchy, and iconography" of the original, bipartite Guggenheim. Finally, addressing the issue of context, Kwartler asserted that it was "a somewhat peculiar idea to attempt to conventionalise so radically unconventional a building".

In concluding the hearing, the board assigned a number of paradoxical "tasks" to both sides of the room. Proponents of the addition were asked to state in greater detail their cases that an expansion in underground vaults would be uneconomic, in a "split site" curatorially unfeasible. They also were asked if continuing growth of the permanent collection would not in future require yet another addition; just as Peters' annex of 1968 had been outgrown, might not Guthrie Siegel's of 1986? Opponents were asked to demonstrate that the Large Rotunda was not, in fact, unsuitable for display of the permanent collection. They also were assigned the task of elaborating the criteria according to which in their view the proposed addition would be "deleterious" to the original Frank Lloyd Wright building.

The day ended with the remark: "Obviously, we will have another hearing." The board will on that occasion have to steer its way between the Scylla of the museum's manifest programmatic needs — more than adequately met by Guthrie

meysiegl — and the Charybdis of interpreting and respecting Wright's intentions and *summa opus*. Therein lies the conundrum.

Footnotes

1 "Revised Scheme A" supported the loft element on five columns, rather than on a cantilever. In revision "B", the restaurant has been re-located from the top floor of the addition to the fifth; the loft's

dimensions reduced by 16ft horizontally, 56ft vertically — thereby decreasing its bulk, and increasing the volume of space north of the Large Rotunda.

2 At the architects' request, on February 25, 1986, the New York Chapter of the American Institute of Architects held an open forum to discuss Guthrie Siegel's proposed Guggenheim addition.

Among others, Richard Meier — who in 1978 completed the Guggenheim's Aye Simon Reading Room, left unsigned at the time of Wright's death — commented: "Adding to the Guggenheim) is an

extremely difficult problem, and one which (Guthrie Siegel) have handled masterfully. Having worked in the building, and renovated a broom closet, I know what it is like to relate to Frank Lloyd Wright's architecture... (Nevertheless) we all may wish that the program might be slightly smaller, that the museum's needs were not as great as they are."

Earlier, opening his remarks, Guthrie Siegel had commented that neither he, Siegel, nor the museum, "... want to further justify the programmatic necessity of renovation and addition. (We) do not

think it is appropriate to discuss alternative suggestions..." At the time of this writing, it is understood that Michael Graves is redrawing his proposed addition to Breuer's Whitney Museum — to a reduced program.

3 It should, perhaps, be noted that when this epigonal annex was constructed in 1968, the museum decided to sell the 1952 Art Deco apartment building in order to pay for it; Messer, who became the Guggenheim's director in 1961, approved that decision. His approval today seems regrettably shortsighted, especially in light of

remarks made by Messer on February 25, 1986: "It had become plain almost immediately upon assumption of my duties at the Guggenheim that the building fulfilled only part of the museum's central needs and that its evolving mission required more as well as different spaces if it is to be carried out successfully."

If the Guggenheim still owned 4 East 89th Street, then site constraints on the museum's present — and future — plans for expansion would be considerably eased.

4 Seeing this side elevation, one was heard to say: "... Oldenberg most likely would have attached an

enormous chain to the top of the core wall; pull, and more than grey-green glazing would be flush."

5 Blake, Peter Frank Lloyd Wright: Pelican edition reprinted 1969 p122. * In the Guggenheim bookstore, more postcards are sold of the building itself than of works in the museum's permanent collection.

NB In the body of the article, unless otherwise indicated, phrases in inverted commas — " " — have been taken from the preliminary draft of the Environmental Impact Statement prepared by Guthrie Siegel & prepared by Guthrie Siegel.

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Buildings

HISTORY ADDITION

PROVIDING much needed inner city housing in the city's historic quarter, Ainsworth Spark Associates' scheme for Charlotte Square in Newcastle-upon-Tyne was awarded the top National House-Building Council award earlier this year.

The city council had advertised the site for development in 1981 without success. Ainsworth Spark prepared a feasibility proposal for a mixed development of housing and modest commercial use which gained city planning approval and was offered to Barratt to develop. Barratt commissioned the architects to develop the concept drawings and take the project on site.

The site lies in the historic area between the 18th century listed buildings of Charlotte Square and the 13th century Blackfriars friary. It is also next to the Chinese commercial centre and the Blackfriars crafts centre.

Backed by an urban development grant,

Ainsworth Spark's design for Barratt provides 69 bedsits and one- to three-bedroom shared flats with lounge, kitchen, dining room and bathroom. Responding to the constraints imposed by existing buildings, the architects have produced an inner courtyard — Blackfriars Court — with Charlotte Walk linking the square and the friary.

A new arched entry from the square frames the friary and provides a potter's shop and Chinese travel agency, renewing links with the crafts and Chinese centres nearby.

The housing is of red brick with slate roofing to complement neighbouring buildings and painted galvanised steel railings and Victorian-style lamp-posts to add to the traditional feel. The practice also reused original granite setts and the open spaces have been landscaped to enhance the calm of Charlotte Square and the friary.

The 12 month project was completed last August at a cost of £1.3 million.

Fiona Gorman

The architects have replaced granite setts and traditional style street furniture to retain the historic atmosphere in Blackfriars Court.

Buildings

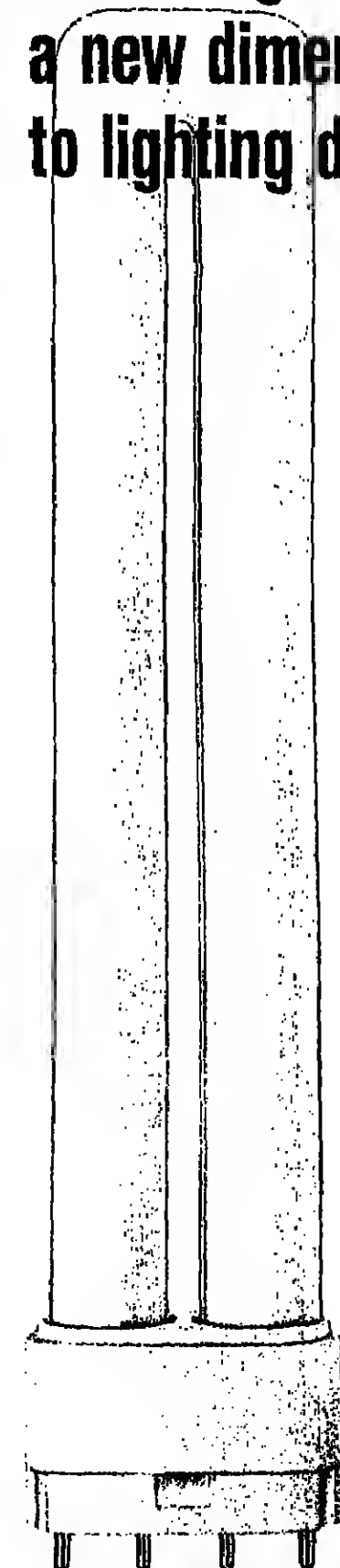


View from the friary through Charlotte Walk and on to Charlotte Square.



Model indicating new and old development and landscaping.

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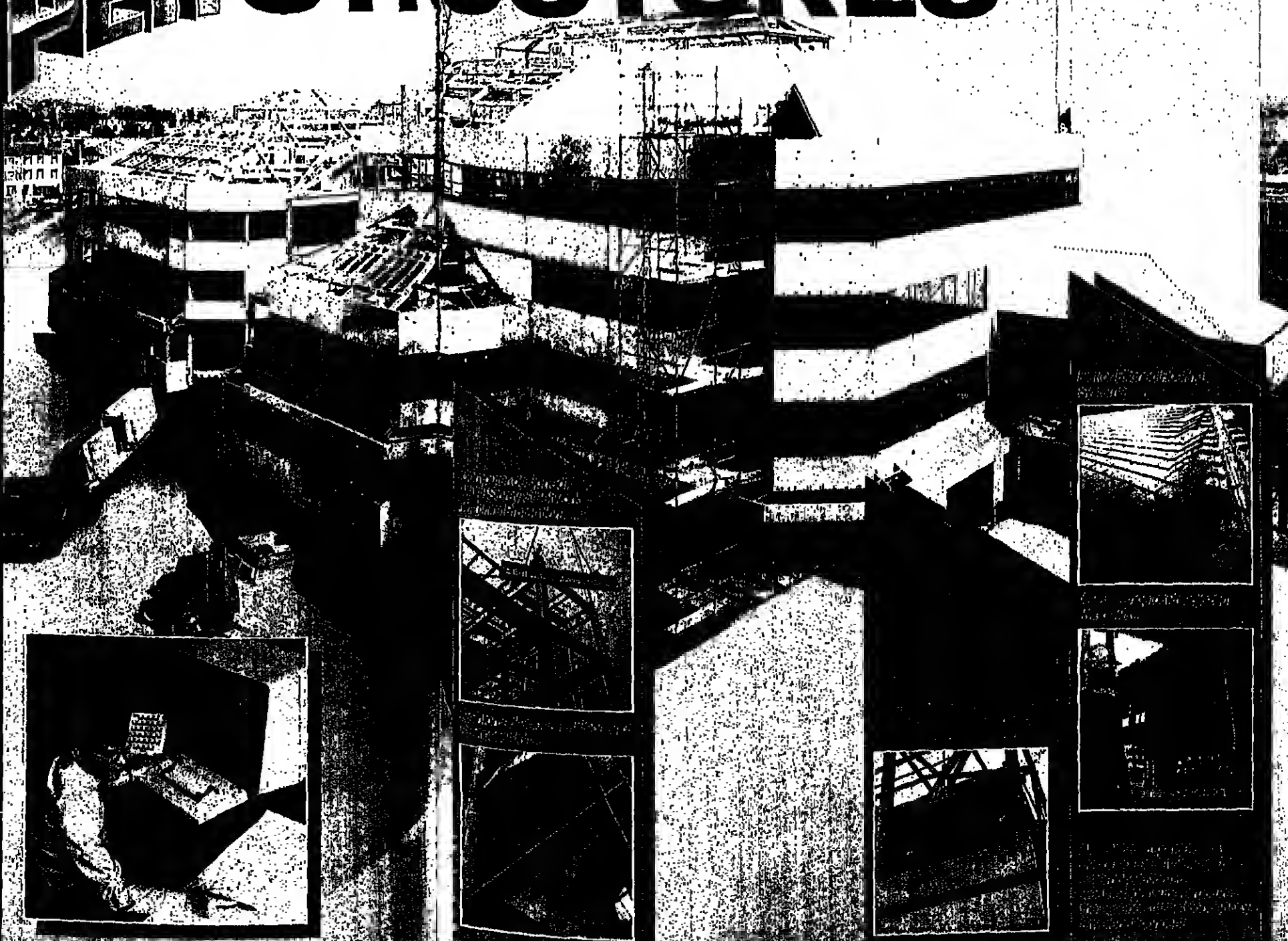
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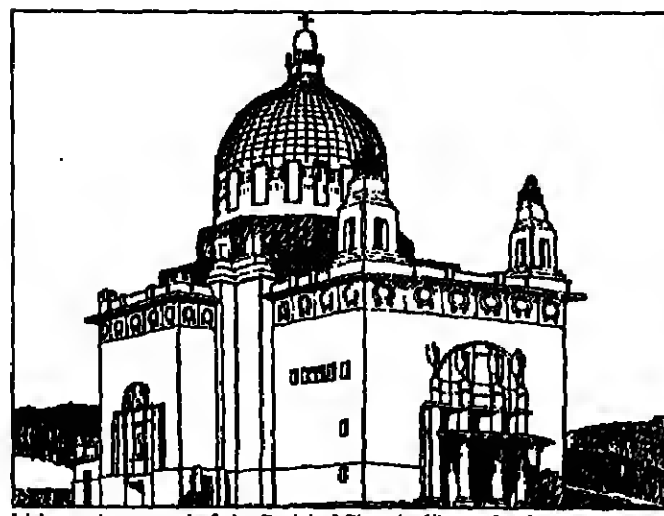


WOTAN

Exhibitions

VIENNA IN PARIS

"L'Apocalypse joyeuse" is the French version of the major exhibition on turn-of-the-century Vienna that began in Austria and has now travelled on to New York. Yehuda Safraan examines the French context of the Pompidou Centre show.



Lithograph postcard of the St. Stephen's Church, Vienna, by Otto Wagner; the drawing by Josef Dreyer was published by the Wiener Werkstätte.

IF Karl Kraus described the Vienna of his time as the "Laboratory for the Apocalypse", Hermann Broch, a generation younger, described it as the "gay Apocalypse".

Indeed, apart from an outstanding selection of Alfred Kubin's graphic work in a dark L-shaped corridor, and the pinned eroticism of Egon Schiele, it is the gay part of the apocalyptic vision that informed the larger part of the exhibition at the Centre Georges Pompidou, up to the final section containing a slide show of those forced into exile. We saw the better known of the Viennese intelligentsia flash onto a screen for a few seconds each, to the tune "Blue Danube".

It is significant that among the writers of the post-World War I era only Elias Canetti was rescued from oblivion in the 1970s by an unexpected Nobel prize, awarded to him for a book published more than 50 years

previously.

The current interest in the Vienna of the early part of this century is no doubt due to a growing sense of the unhealed rupture with the past that occurred as a result of catastrophic political polarisation, totalitarian order and total war. When forms of life, habits of thinking and sensibilities were submerged in the heaps of rubble Europe had become, the raw nerves of European life remained exposed, and only scattered individuals in the aftermath of war could begin to retrace certain lines of thought in art, architecture and culture as a whole.

"Mitteleuropa" has been divided into what is now known as Western and Eastern Europe. In a series of lectures and articles the émigré writer Milan Kundera, among others, attracted attention in France, America, and elsewhere, to a Central European cultural identity which transcends political barriers.

In a paper given at a meeting in Budapest and published in the *New York Review of Books* in December 1985, Alain Finkielkraut observed that "during the past three decades, Europe has not been part of the preoccupations of the French intelligentsia; in the 50s and 60s the concept of Europe did not at all attract the attention of intellectuals".

Europe was identified with the Common Market and as such it was the province of the politicians, experts and technocrats; the intelligentsia, or at least its most influential part, could not have cared less.

Why such indifference? For two historical reasons. I think: National Socialism and the process of decolonisation. Hitler, as we all know, was moved by the idea of building a new European order. His intention was to preserve the ethnic, the Aryan integrity of Europe from the "poisonous" blood of the gypsies, the Jews, and others. By nearly achieving this goal, he discredited the very idea of

Europe in the eyes of the intellectuals who witnessed his crimes and survived his fall.

In "What is literature?" (1947), Jean-Paul Sartre stated that after the war neutral words like "collaboration" or "Europe" became derogatory, or even taboo. In "Europe", Sartre says, "you can hear the sound of the boots of Nazi Germany". Europe "used to refer to the geographic, economic and historic unity of the old continent. Today it conveys an odour of servitude and Germanism".

On behalf of an ethnically pure and united Europe, Hitler and his friends wanted to destroy the humanistic tradition, the idea of culture as an independent realm distinct from *Folkgeist*, an idea which appeared in Europe as recently as the Renaissance. He did not succeed completely but, paradoxically, he distracted a number of intellectuals from this tradition by making the very word "Europe" sound aggressive, racist and dangerous, and

more importantly by physically annihilating the tissue of life and the very fabric which made the debate over European culture possible. In 1938, with the overwhelming approval and support of its populace, Austria became an annex of Hitler's Germany. The Anschluss marks at once the end of L'Apocalypse Joyeuse and the exhibition itself, and yet it was never explicitly recognised at Beaubourg.

In 1933, the year Hitler came to power in Germany, Julien Benda wrote his *Discours à la notion Européenne*. Contrary to Spengler's *Decline of the West* in which the individual merely expresses his own culture and the artist or the thinker is a natural speaker of the group into which he was born, Benda replied: "If you answer that you do not believe in the autonomy of the spirit, that your spirit cannot be anything else than an aspect of your being, then I say to you that you will never construct Europe. Because there

is no such thing as a European being. Benda's claim, then, is that Europe is defined by the difference between culture and *Folkgeist*, culture that is never to be identified with the genius of a nation, of a people, of a community, or of a continent, but culture as an independent realm, an autonomous field. Benda's "Republique des lettres" is inhabited by individuals, and this exhibition in Paris focused on men and their work which were totally rejected by the healthy majority of their own people.

The Parisians responded in their thousands, waiting for hours for the privilege of seeing "L'Apocalypse Joyeuse, Viennese 1880-1938". Although imported for the most part directly from "Traum und Wirklichkeit", the exhibition originally organised by Hans Hollein and held in Vienna last summer, in Paris no sense of the "Manichaeic extravaganza" remained. Paris obviously could not

provide Klimt's *Beethovenfrieze*, the temporary reconstruction of a Hoffmann-designed room, and the lavish display of Vienna had to be replaced by a wealth of graphic material, publications, prints and drawings. The most notable addition was the presence of Alfred Kubin, best known beyond the German-speaking world for his illustrated fantasy novel *The Other Side* (1909). The horrors of the First World War were no doubt only the prologue for the horrors of the future: our past, Kubin's works, displayed in a relatively dark passage, depict the collapse, the total negation of values in the practical sense rather than in Nietzsche's refusal to conform.

In Paris, coming as it did in the wake of "Paris-Berlin", "Paris-Moscow", "Paris-Paris", this exhibition saved the organisers at Beaubourg the burden of organising a "Paris-Vienna" from scratch, but as one reviewer put it, it avoided confronting what Pierre Boulez had

the courage to state most openly: the ignorance, the disdain, if not the arrogance of Paris towards a Mitteleuropa conceived of as "dark, tortuous, excessive, irrational".

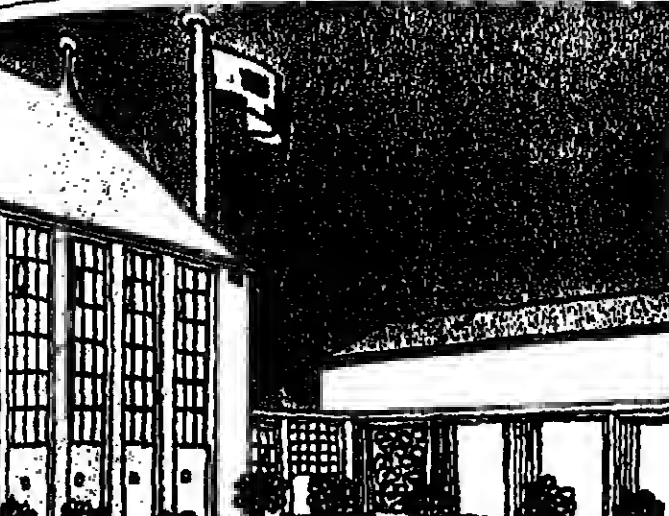
Of course it helps to remind us of the immense influence Paris exerted over Vienna. Klimt's drawings owe much to those of Rodin, whose *Bolshoi* and *Bourgeois de Colais* were exhibited at the 1901 Secession following a revival of sculpture in Prague. Rainer Maria Rilke's series of lectures on Rodin were most influential — another connection is demonstrated by the bust of Mahler executed in 1911. Yet despite the overwhelming evidence of this influence, there was relatively little on the subject in the catalogue and even less in the exhibition. It is extremely difficult to demonstrate or to portray cultural intercourse between cities in any depth via exhibits alone, and the huge Salon painting by André Broderick of Dr Chareot's hysteria demonstration no longer satis-



Stöckl Palace by Hoffmann.



Emil Hoppe, postcard of Josef Hoffmann's pavilion for the 1908 Kunstschau.



Wittgenstein house interior.



Josephine Baker's dancing as by French neo-classicism and the works of Auguste Perret — Loos' tastes, diverse rather than simply eclectic, combined in both his theory and his practice with extraordinary richness.



Wittgenstein's house, designed by himself, at Kärntnergasse, Vienna, 1928.

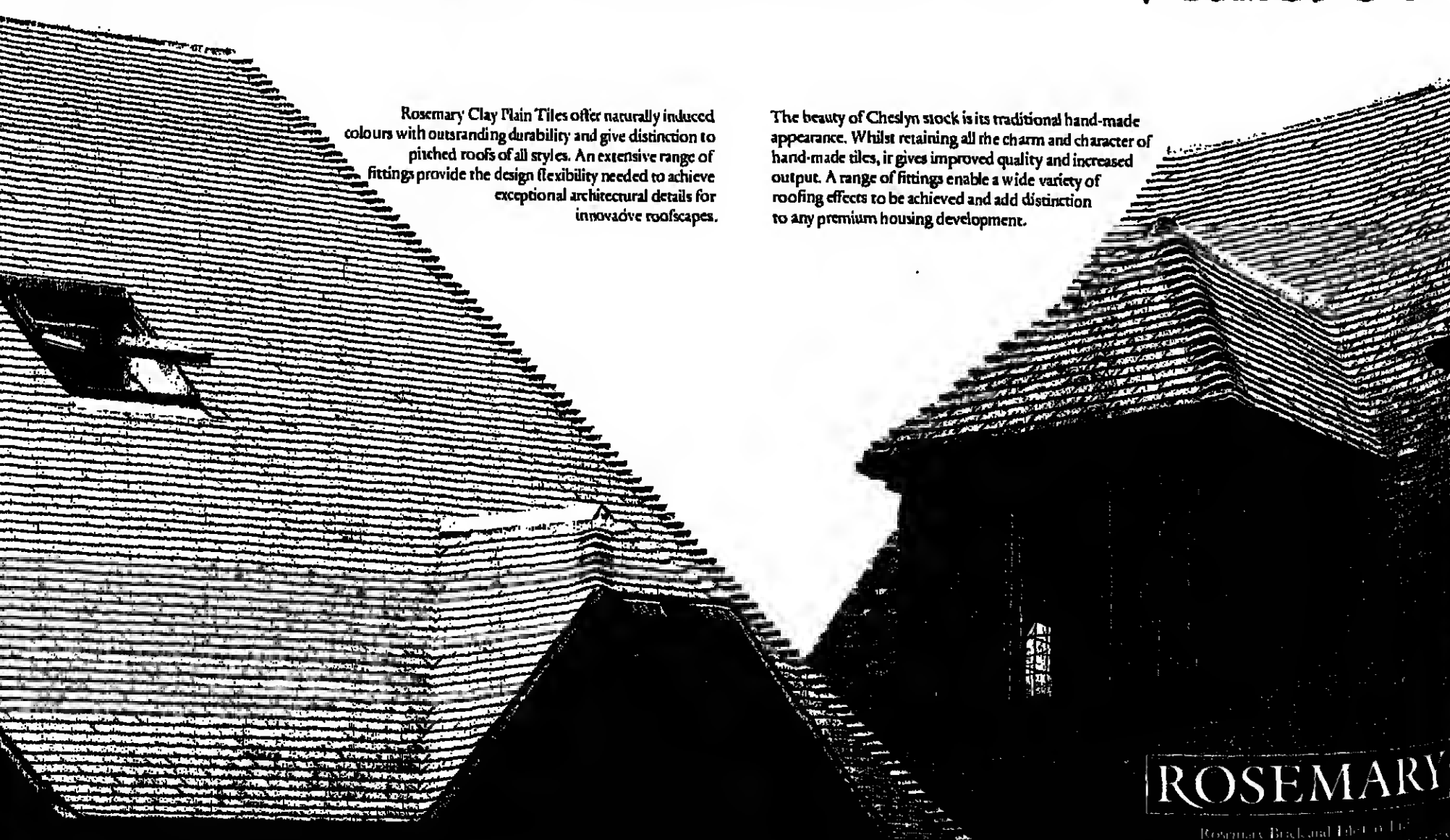
city which manufactured ocean liners, whose opulent and nostalgic interiors created their own dream world for a decaying elite.

During the run of "L'Apocalypse Joyeuse", Boris Podrecca designed and installed an exhibition of the work of Jose Plecnik (1872-1957). Plecnik was responsible not only for remarkably individual buildings in Vienna and Prague, but conceived and executed a master plan for the city of Ljubljana. Besides the contact with the founders of the Modern Move-

ment that is demonstrated in this remarkable display, one sees Plecnik's integration of Camillo Sitte's idea of place in the city.

Semerani and Podrecca, respectively Italian and Viennese, although both with a Yugoslavian background, recall the sphere of Viennese influence beyond Austria. Both exhibitions were additional celebrations of the long-forgotten world of Mitteleuropa, finally resuscitated at Beaubourg this spring.

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Osaka Kokoschka's exhibition poster for the 1908 Kunstschau.

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Books

Fading glory of Belsize

By Tony Aldous

Belsize Park: a living suburb, 64 pages plus 24-page insert. (Available from Belsize CAAC, 10 Lawn Road, London NW3 2XS, £2.80 including postage.)

BELSIZE Park has been called "the poor man's Hampstead". If that is true, then poor men are getting richer, and more talented — and have been for some time. Its architectural population includes three RIBA Gold Medalists — Stirling, Rogers and Foster — as well as (among many others) Sir John Summerson and Robin Spence. But if its residents have grown richer, its architecture — despite the efforts of the Belsize Conservation Area Advisory Committee

— is becoming alarmingly impoverished. Belsize's glory — and its weakness — is stucco. From the 1850s onwards, builder-developer Daniel Tidey and various successors laid out the Belsize area with streets of villas and terraces, with porticos, cornices, balconies and other features whose decorative quality depended on stucco — and therefore on effective maintenance, with scrupulous insistence on retention of its detail.

In the 1980s adequate maintenance is all too often lacking, and the planning authority, Camden, appears to lack the resources, or the will, to ensure the required attention to detail. This sad state of affairs is vividly catalogued in *Belsize Park: a living suburb*. Published by the Belsize Conservation Area Advisory Committee, originally to accompany a splendid but all too short-lived exhibition at Hampstead Town Hall, this is a very worthwhile publication in its own right.

It begins with an introduction by Jake Brown, followed by contributions from (among others) Summerson (Belsize 1780-1870), Andrew Saint (1870-1914), Jack Pritchard (on the Wells Contes flats in Lawn Road), and Robin Spence (on

Sir John Summerson's house right-hand side of this early semi villa.

his single-storey courtyard house in Belsize Park Gardens). But the most telling contribution is arguably from Leon Krier, under the title "Looking after what?"

"I notice," he writes, "to my continuous astonishment that when a traffic refuge gets damaged, a road gang will be round in less than 24 hours to restore it. But should one of the bronze candelabra of Regent's Park Bridge be stolen or a charming fountain at Primrose Hill be vandalised, it will take years for the damage to be officially registered and, unless protest letters are written by residents, the fate of beautiful street furniture is often sealed. Usually it vanishes — and rather than being restored or recovered it is replaced by inferior objects which happen to be on the market."

If that is true of street furniture, how much truer of the stucco details which individually are enjoyable but cumulatively give the area its overall quality. "The streets and squares of conservation areas," writes Krier, "rarely escape the damage caused by either enforced public penny-pinching or ruthless speculative development."

What ought to be crisp is blurred; what ought to be intricate and delicate is eroded or flattened out of existence. His acid but accurate sketch, "The Changing Belsize Orders", pinpoints one area of acute architectural degeneration.

Leonie Cohn, member of the Belsize CAAC and editor of *Belsize Park: a living suburb*, believes Camden council is in a number of respects to blame. It does not sufficiently enforce those quality standards which are open to enforcement; does not offer the modest but often

crucial grants which can encourage proper repair and reinstatement of decorative detail; and has not put enough effort and resources into education to counter ignorant repair and alterations. The point is not that Camden is against conservation — it clearly isn't — but that, like many councils in these straitened, ratecapped days,

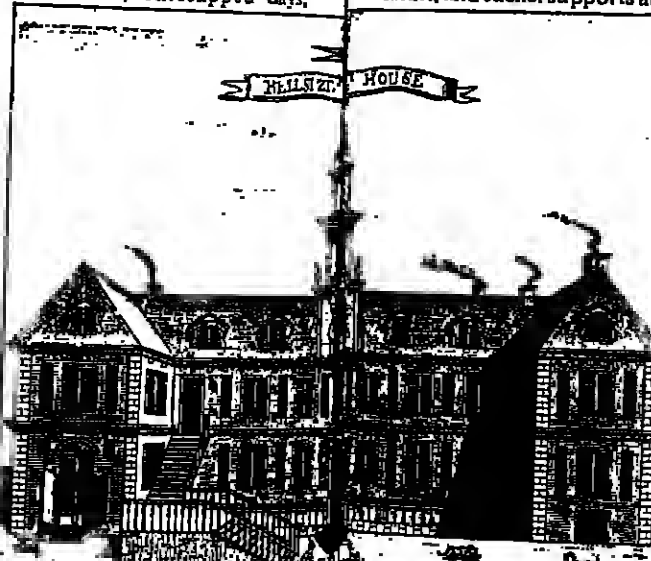
it gives it a low funding priority. Yet the maintenance of architectural character has cash value. Well-maintained and scrupulously repaired stucco; conversions which show understanding of and respect for the character of buildings; use of correct or at least appropriate materials — all these give cachet, and cachet supports and

promotes property values. So the property owner who repaired window surrounds at the corner of Englands Lane and Primrose Hill Road with bland flat strips where there should have been elegant and complex mouldings, was really not being very clever. If he continues the process on other buildings adjoining, he may be saving at most hundreds of pounds now, at the expense of foregoing thousands in capital appreciation later.

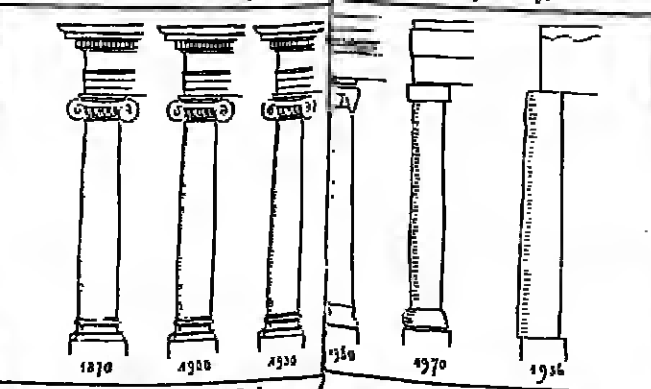
The council, for its part, should have enough fire-power in its conservation team, and enough grant aid up its sleeve, to have got the first repair done properly, setting a standard that others would know they had to follow.

I said Camden was not anti-conservation, but some of its councillors are. There is an influential minority who, if they thought they could build local authority flats on the sites, would have half the Belsize conservation area tomorrow. The political tug-of-war inside committee and council leads to some odd results. In Haverstock Hill, Nos 114-116 are a pair of Classical stucco villas, bought by Camden for demolition in the 1960s; reprieved after a public outcry including a 3,000-signature petition; then the subject of a study by Darbourne & Darke which recommended restoration and conversion into flats. By then, of course, the money had run out.

Fifty yards further down the hill are two more surviving pairs of villas. In one, Camden has allowed squatters — who had protected it from vandalism and arguably saved it from possibly fatal fire damage — to form a housing co-operative, "Belpark 1", which is now restoring the



Belsize House, 1780-90, print from London local history library.



Leon Krier's changing Belsize Orders.



Stucco mouldings need regular, properly supervised maintenance.



The "half-blind" repair on the right destroyed the block's character.

Books

building and converting it into flats, using Housing Corporation money.

Squatters in the second pair have also formed a co-operative, "Belpark 2", which wants to do likewise. Camden wants to do some reason jibs. It wants to do the job itself, but hasn't the money. So the building, despite the squatters' best efforts, continues to decay. Next door Belpark 1 shows how housing and conservation, acting together flexibly and sensibly, can achieve both sets of objectives.

The exhibition "Belsize Park: a living suburb" also has a wider message: that the positive management and daily care of conservation areas (which the Civic Amenities Act 1967 envisaged as being as important as statutory control) is languishing for want of resources and because it all too often has low political priority.

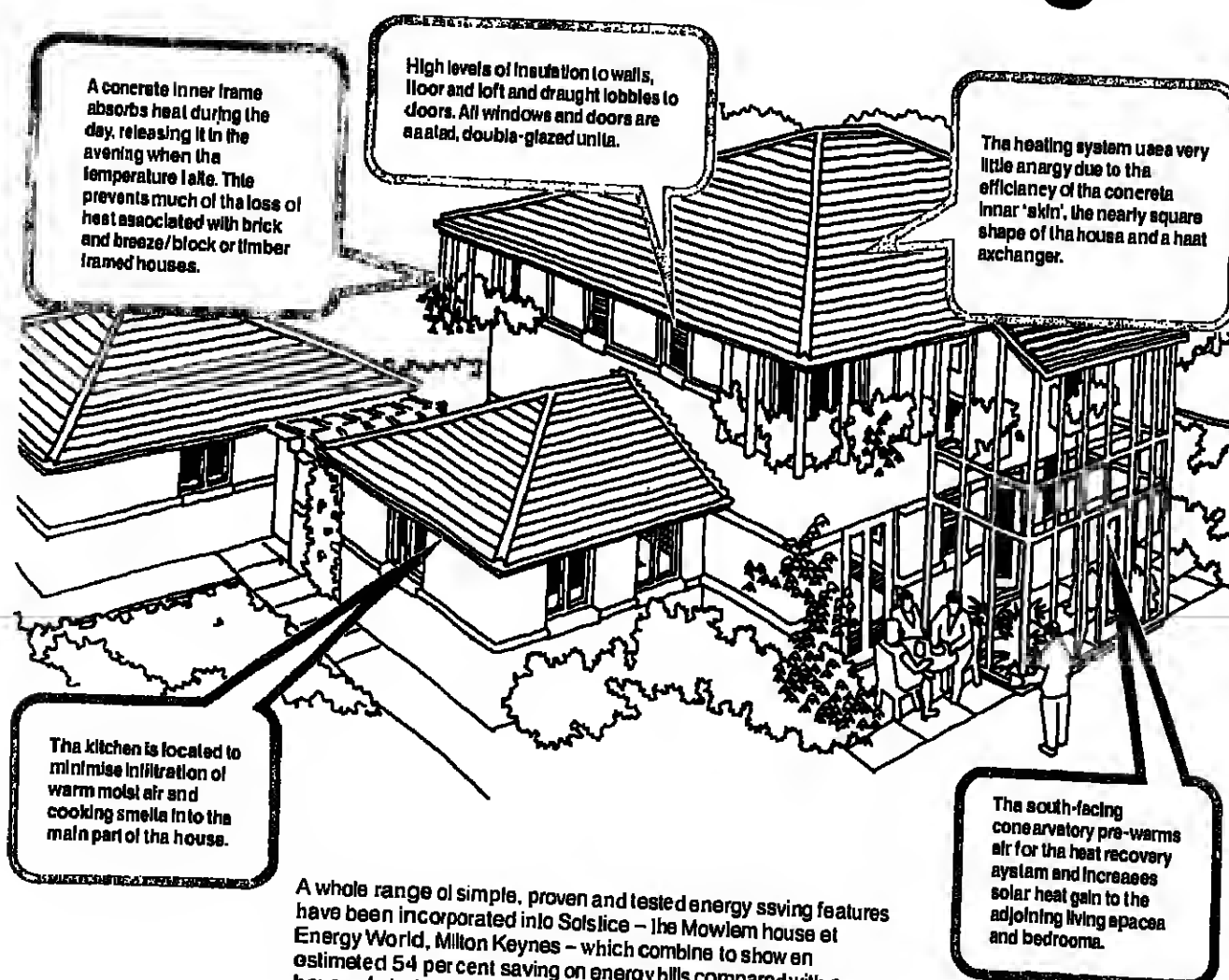
The exhibition — which has been carefully stored — deserves a national showing, in some central London location and possibly also on tour. The admirable book which goes with it is, meanwhile, still available and makes compulsive reading for anyone interested in how a community of people and a community of artists grew up together.



Belsize Ionic order porch as it should be.

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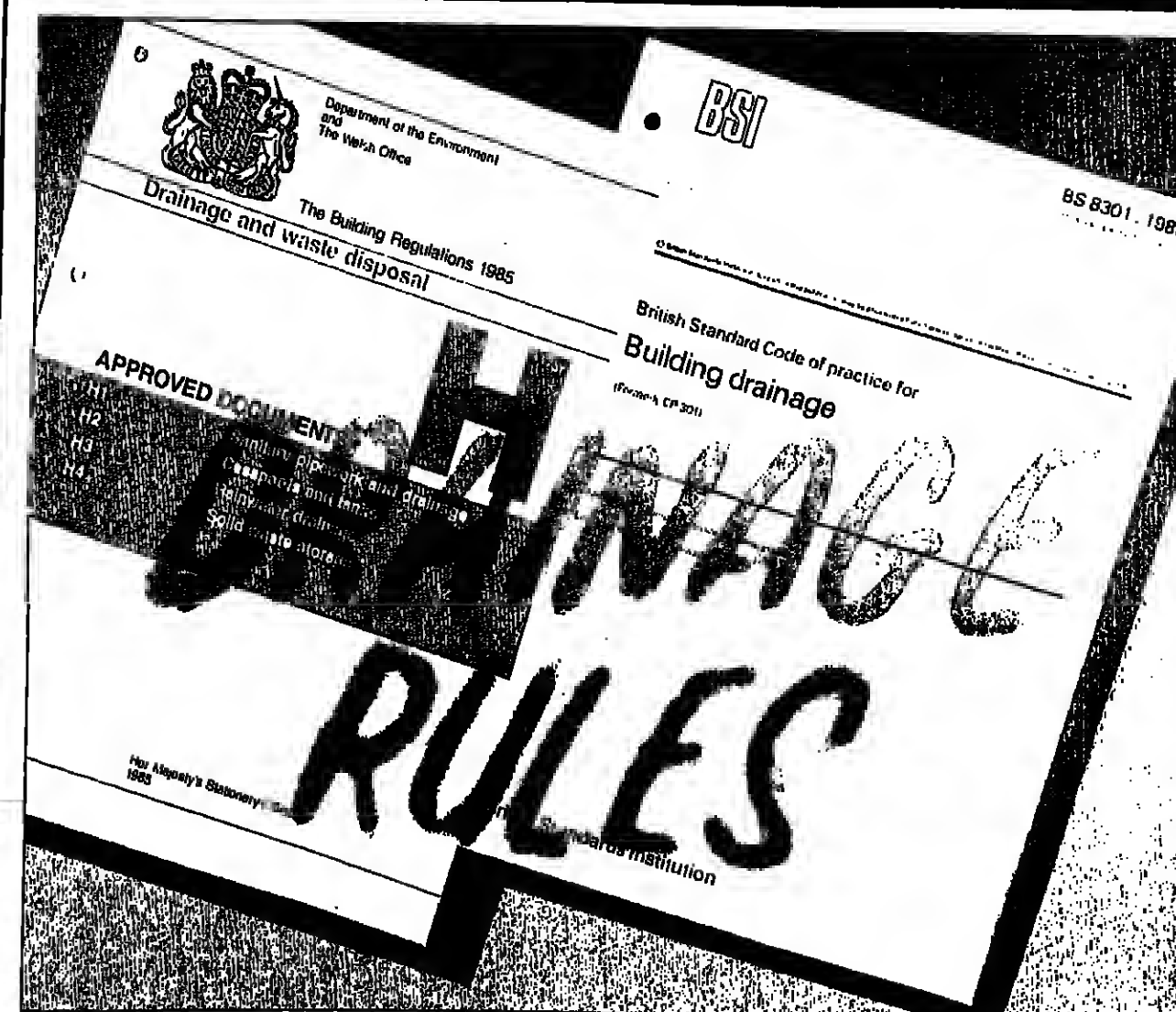
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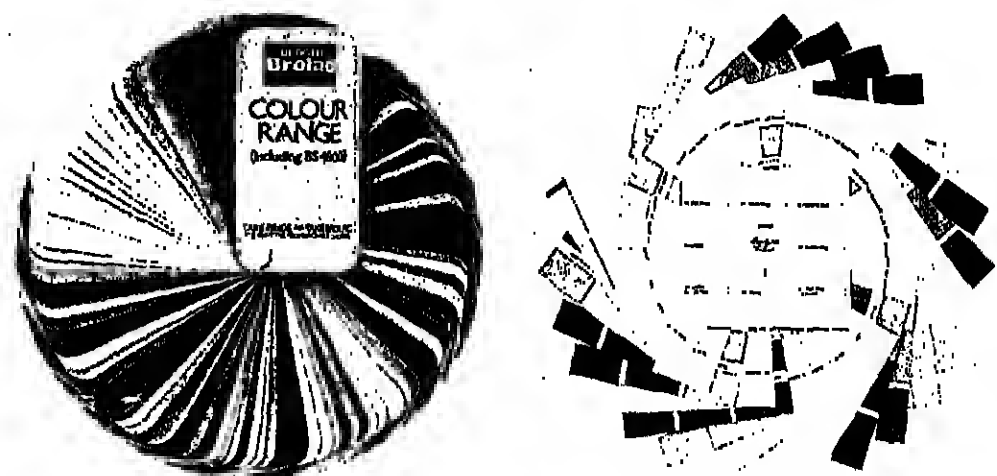
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Fixings company set for major comeback

WHEN British Screw and Linread Fabco were acquired by SFS Stadler in 1984, a new British fasteners company was created.

This is a fair summary of the situation despite the fact that it became part of an international group with its headquarters in Switzerland and with operations spanning six countries. SFS Stadler at least retained a British manufacturing presence - the old British Screw manufacturing plant at Leeds, which forms a vital element in SFS Stadler's international strategy.

The takeover of the Leeds plant has opened up a series of investment opportunities under the previous management. What is more, a little under 50 per cent of SFS Stadler's UK sales are manufactured in the country - a fact which cannot be claimed by many other companies trading in similar fixings in the UK.

SFS Stadler is building on British Screw's sales expertise and the British company is now

plugged into a European range of fixing experience and an extremely strong R & D department at the Swiss headquarters, which makes it a real force to be reckoned with in cladding and roofing fixings.

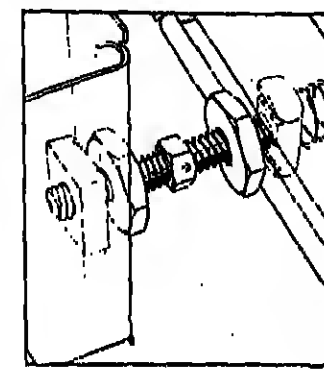
Specifiers, no doubt because of the many other things on their mind, do tend to pay rather less attention to fixings than they perhaps should. Representing between one and two per cent of the roofing costs on the average industrial building, fixings should be considered with care because a fixing failure means disaster for the roof as a whole. Specifiers therefore should take care of such insidious points of weakness, like the danger of shank corrosion due to condensation. In such cases, advice might be well what is needed, and SFS Stadler is in a position to provide such advice.

Enter 100 ON EXPRESS ENQUIRY CARD

If you would like more information on the products on these pages, fill in and return the pre-paid enquiry card.

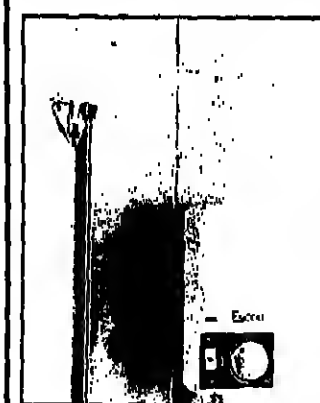
Concrete fixing

CLAIMED to overcome all the problems associated with dimensional site inaccuracies when fixing precast concrete cladding panels, the Flexifix from Unistrut consists of two concrete inserts: one set horizontally in the frame of the building, the other vertically in the concrete cladding. Where the two cross, the Flexifix connector is installed. This gives a 95mm diameter within which the fixing can be positioned.



Enter 101 ON EXPRESS ENQUIRY CARD

Electric shower



COMPLETE with an economic power selector, which gives a choice of 7kW or 4kW settings, the Escort 7kW instantaneous electric shower pack from Valor Electrical has several of the features of more expensive units. These include a flow stabilisation valve, a safe splash-proofed heater that can actually be mounted in the shower enclosure and a five-year guarantee option. The Escort, which replaces the Gainsborough Consort model, has been approved by the Electricity Council.

Enter 102 ON EXPRESS ENQUIRY CARD

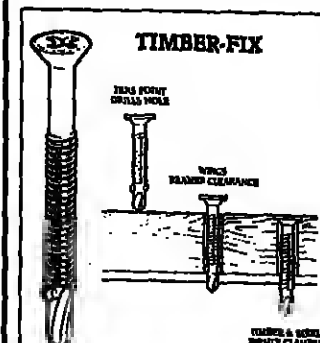
Composite fixing

PARTICULAR problems associated with the fixing of composite components, like stripping through the roof sheeting by over-tightening or jacking apart of the elements of the composite, have, it is claimed, been overcome by the new Speedec SDC self-drilling composite screw from SFS Stadler. Consisting of two threaded areas on the shank of the screw, the upper, larger threaded compresses the roof sheeting against the stainless steel bonded WRS washer with an EPDM seal, which is extruded into the threads of produce a weather-tight seal.

Enter 103 ON EXPRESS ENQUIRY CARD



Thicker fixing



WING Tek's self-drilling screws, from Builders, have proved so successful for fixing timber, plywood, chipboard and similar materials to metal, that the range has been extended to permit the fixing of materials from 6mm to 100mm thick to steel up to 12.5mm thick. Wing Tek's installation is one swift and simple operation. The 'wings' rear a clearance hole in the wood, but break off when the steel is engaged, thus allowing the threads to cut mating grooves.

Enter 104 ON EXPRESS ENQUIRY CARD

New products

Conservatories



LOW cost, rapid construction, efficient passive solar recovery and low maintenance costs - these are some of the advantages claimed for Amdega conservatories. They are made from a combination of standard modular units, combined with purpose-built sections, to give an infinite variety of computer-aided designs. Construction is of mtl-resistant western red cedar and a range of detail design options are available. Double-glazing is fitted as standard.

Enter 105 ON EXPRESS ENQUIRY CARD

Remote inspection

SAID to be a new concept in remote visual inspection, offering versatility and cost-effectiveness, the Multi-Scope system from KeyMed Industrial is a kit consisting of a KLS-301 light source and light guide cable, a single bore scope handle and control body together with a range of shafts, all packed in a robust carrying case. Compared with the equivalent bore scopes, the Multi-Scope system is said to be more compact, lighter in weight and costs significantly less.

Enter 106 ON EXPRESS ENQUIRY CARD

Approved wc

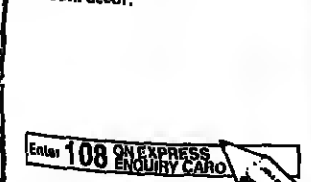


SANTRIC has announced that its new stainless steel wc pan and cistern has received Water Research Centre approval. This includes approval of its general operational flushing efficiency as well. No BS exists for stainless steel wc pans, but the Santric design, with regard to bowl profile, waste trap design and dimensioning, is based on the BS for ceramic pans. Although there are three model variants, each has its bowl and trap constructed of identical pressings.

Enter 107 ON EXPRESS ENQUIRY CARD

Uplighter

LIGHT, tough and easy to fit, the classic uplighter from Gludex is ideal for use in areas where more delicate wall fittings could get damaged. Designed for single 40W GLS or PL11 fluorescent lamps, the Classic can also accommodate low-voltage emergency lighting to comply with the safety regulations. Internally it is finished in aluminium for maximum reflection; externally it is self-coloured in white, or finished in a range of standard colours. It can be painted, if desired, to match the room decor.



Enter 108 ON EXPRESS ENQUIRY CARD

Water heater



DRAWING upon more than 60 years of experience in the manufacture of electric water heaters, IMI Sanian has introduced two types of Novastyle electric storage water heaters for over-sink applications. Model JM has a built-in adjustable temperature control, while Model J is an open outlet heater similar to standard over-sink heaters. Both are available in 7 and 12-litre capacities and supply water through a swivel outlet.

Enter 109 ON EXPRESS ENQUIRY CARD

Verge tiles

DESIGNED to take most of the guesswork out of the tiler's operations when gauging out a new roof, Marley Roof Tile's new Rake Verge tile overlaps the adjacent row of tiles and can be installed without the need for half tiles. Both right- and left-hand versions are available in a choice of two profiles to fit the most popular Marley ranges of interlocking tiles. A purpose-made clip provides a secret fixing.



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AMTICO FLOORS.

THE GROUNDWORK.

To make the most of Amtico tiles you need all the right background information.

The new Amtico Portfolio gives all the advice you need to specify and install our wide range of floors.

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Works of art you can walk on.

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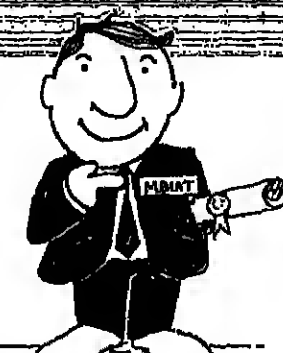
OFF-THE-PEG CONDUITS

WEEKS can be sliced off civil engineering contracts, it is claimed, when off-the-peg reinforced concrete conduit segments from Matiere are used. Multi-arch designs have also been developed and the largest rings now offered have cross-sectional areas of 80sq m. Used as water tunnels, or as crossings under major roads, these conduits are each made up of three or four easily-transportable segments. British contractors can licence the moulds to manufacture the rings from the French company, Matiere.

Installation requires only four men and a mobile crane. Segments slot together and the stability heels of the side walls remove the need for bulky supports during installation. The system contains a quick waterproof jointing system.

Enter 111 ON EXPRESS ENQUIRY CARD

design technology project



DOES YOUR FUTURE LIE IN ARCHITECTURAL TECHNOLOGY? THEN, GET INTO THE DESIGN TECHNOLOGY PROJECT

The Project is managed by Sheffield City Polytechnic in association with the British Institute of Architectural Technicians, and supported by the Manpower Services Commission and Construction Industry Training Board.

The purpose is to provide enhanced qualification opportunities for architectural technicians and educate specialists for demanding roles in modern architectural offices, particularly in advanced information, design and construction technology.

The Project is taught on a tutored, distance learning basis, comprising about 100 three-hour packages over a one or two year period. The packages are available as an entire project or individually depending upon a student's requirements.

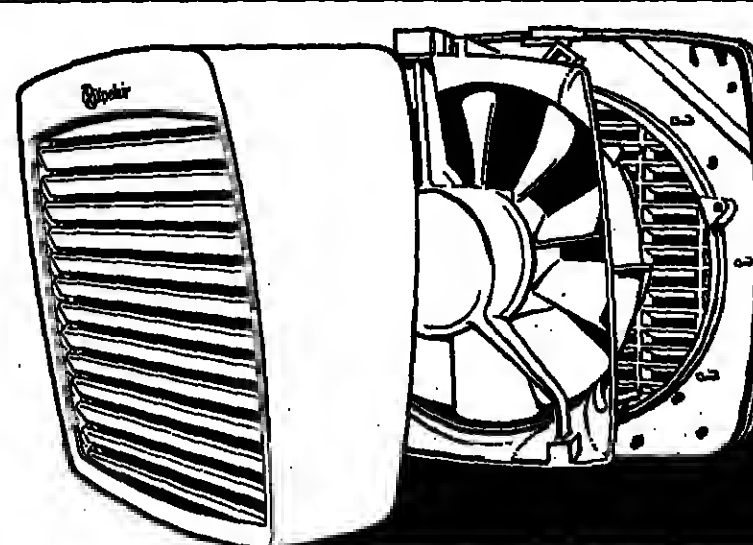
Students are now being recruited for this exciting, new educational concept, and enquiries from Employers are particularly welcome.

Contact the DTP, at 33, Collegate Crescent, SHEFFIELD, S10 2BL.

BIAT

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é@pōsé. (e;za)n., Revealing innermost secrets of Xpelair fan. British made. Tested over 10,000 hours, built to last.



Put an X for Xpelair wherever you need to clear, warm or circulate the air. Xpelair, by definition the leaders in ventilation.

Clear the air with **Xpelair**.

GRC-XPELAIR LIMITED, PO BOX 220, DEYKIN AVENUE, WITTON, BIRMINGHAM B6 7JH. TELEPHONE: 021-327 1984.

Timbers in the round

SMALL diameter, low-cost timbers (often referred to as forest thinnings) are used in a new roof design developed by the farm buildings development centre of ADAS, the advisory service of the Ministry of Agriculture. A prototype of the concept has been constructed on one of the ministry's experimental farms. The new roof system depends on the successful connection of the individual timbers. This is done using a new technique using wire hudding, developed by the University of Delft. Rentokil's waterborne CCA preservative, Celcure, was used to treat the timbers.



Enter 112 ON EXPRESS ENQUIRY CARD

Showers

COMPLEMENTING established Maynell Showers ranges of Salmix Thermostatic and Blendmix manual showers, the new Victoria Thermostatic shower from Maynell features a large volume output of 2 GPM from a 900mm head. It can even be installed with 0.5m or 300mm head. Supplied in chrome, white or gold finishes, the Victoria has a quick response to water pressure changes to ensure even showering water temperatures.



Enter 116 ON EXPRESS ENQUIRY CARD

Building system

AVAILABLE for use as an agricultural building, Structural Sections' Ultrazed 145 building system is based on a 145mm deep zed type section, produced in high-quality pre-galvanised steel. Full-scale testing of this structure has been carried out at Strathclyde University and the performance of the zed sections allows spans up to 6.1m to be achieved under typical loading conditions for Class 2 agricultural buildings. Ultrazed systems include eaves beams, rafter/column cleats, purlin and apex ties, side rails supports, diagonal tie wires, eaves braces and a range of filler pieces.



Enter 118 ON EXPRESS ENQUIRY CARD

Detector control



THE search for a control system for fire-detection installations which will be all things to all men goes on. One system that has come very near to universality is the CZ10 Universal control unit from Cerberus. With this it is possible to connect conventional zones of detectors, individually addressable detectors and analogue value transmission sensing devices to the one control panel, giving flexibility to cover any situation.

Enter 113 ON EXPRESS ENQUIRY CARD

Sewage treatment



AS a result of 12 years' operating experience, Waterwise Products has introduced a second generation of its package sewage treatment plants. New features of the improved systems include more easy handling and an ability to be extended to cope with increased flow. Enclosed biofilters have gained a reputation for being cost effective and simple to install. Because they do not require drive units, no noise or breakdown is omitted. They do, however, require a small pump for filter dosing. This new backed by a stand-by unit.

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Wave maker



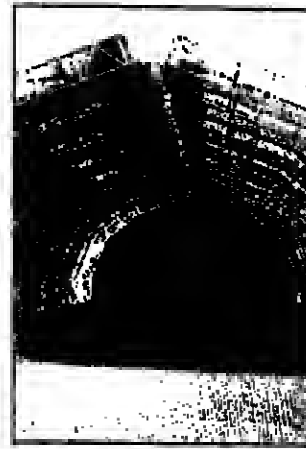
BECAUSE 95 per cent of pool users, according to a report by the Sports Council, go to swimming pools for general amusement rather than for dedicated swimming. Thermalek Engineering Services has concentrated on devising even more creative and exciting wave-making machines. The result is the Bonds, which is microprocessor controlled and which can produce different wave patterns at the touch of a button. A 10th-scale working model of this innovation can be seen, on request, at Thermalek's Derbyshire office.

Enter 119 ON EXPRESS ENQUIRY CARD

New Products

Building systems

TWO versions of Onnal Structures' lightweight aluminium buildings have been introduced — Super Lightweight with spans up to 10m and Lightweight with spans up to 20m. Either system can be static or crane mounted and is designed for quick and easy erection with a specially developed beam and joint member which allows multi-purpose configurations and alternative eaves heights up to 3m. The outer membrane is lacquered, UV stabilised pre-coated fabric.



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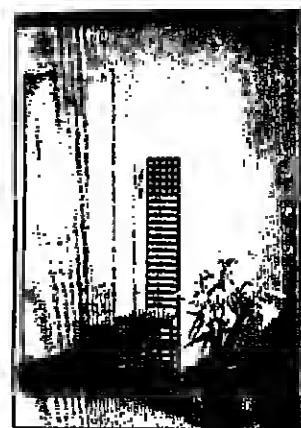
Map measuring

COMPACT and precision engineered, the new Haff Digital Planimeter, available from Cannon & Wain, allows the measurement of areas with a single tracing around its periphery. The digital display shows the actual area on the ground in correct units and takes account of the scale of the map or drawing. It will calculate the average of a number of readings and can add or subtract from a memory. A battery charger is an optional extra which is supplied with three rechargeable batteries. In interfaces can be connected to computers or printers.



Enter 122 ON EXPRESS ENQUIRY CARD

Panel door



IN a one-piece construction which ensures complete stability, the new Classic two-panel moulded internal door from John Carr is supplied in a grain finish for paint application. The realistic raised and fielded panel effect is ensured by a 12mm depth of moulding and doors are available in five imperial and three metric sizes in 35mm thickness. Six of the doors are also available in 44mm half-hour fire door versions.

Enter 121 ON EXPRESS ENQUIRY CARD

Wall plugs

ALL-NYLON and formed with integral and flexible locking lugs, the Type S wall plug from Fischer is said to give problem-free and secure fixings to aerated concrete, wood wool slabs, hollow bricks and blocks or solid brick or concrete. The nylon body of the plug has smooth internal surfaces into which the screw cuts its own thread. Type S wall plugs are supplied for drill diameters from 4mm to 20mm and in lengths from 20mm to 90mm. They have no collars, thus allowing push-through fitting.

Enter 123 ON EXPRESS ENQUIRY CARD

Lifts

BECAUSE it identified a gap in the UK market for quality lifts, Akron Lifts was formed in 1983 to import Italian lifts which are designed and manufactured to extremely high standards. Hydraulic and traction drive passenger, goods, bed and service lifts are included in the range, which also includes enclosures for internal or external installations. With a base in Manchester, as well as a London office, Akron Lifts UK covers the whole country, offering prompt delivery, technical back-up, 20-hour call-out and maintenance service.

Enter 124 ON EXPRESS ENQUIRY CARD

BESPOKE GARAGES

MARLEY Building Products has introduced a redesigned range of precast garages which offer, so the company believes, an unrivalled scale of choice for the customer. This has been achieved by rationalising components, sizes and special features across the four different garage styles available — Classic, Regent, Windsor and Heritage.

Not only can the customer now determine the size of garage he wants, he also can specify the type of roof, the number of windows, the style of door and so on. Wall panels, 2,100mm high have been made standard throughout the range, giving extra interior headroom: roofs can be mono- or duo-pitched and can even be tiled.

Enter 125 ON EXPRESS ENQUIRY CARD

Commercial valve

DESIGNED to put up with the rigours of use in commercial buildings, the new RA 2000 thermosonic radiator valve from Danfoss combines accuracy, efficiency and strength. It meets the requirements of the new Building Regulations and is ideal for upgrading the control of internal temperatures. The RA 2000 can withstand 2.5 times the rotational torque requirements of 7Nm for the temperature selector, now required by British Standards.

Enter 126 ON EXPRESS ENQUIRY CARD

Copper shingles

SELF-adhesive bituminous shingles, coated with copper foil which weathers just like copper roof sheeting, have been introduced by Onduline to its hardline range. Durability and ease of installation are the two major features of these new shingles. They require a smooth lightweight deck, laid to a pitch as little as 12 degrees. They are made of a strong base of glass fibre covered with a bituminous aggregate.

Enter 128 ON EXPRESS ENQUIRY CARD

Commercial control

DANFOSS has introduced a new micro processor based, 24-zone, programmable commercial heating control system — the RPS 2024 — which provides room temperature set-back and optimisation, and will interface with radiator thermostats, weather compensators, lighting systems, fans, valves, pumps etc. Trials of the new equipment have been successfully completed in Denmark and now the RPS 2024 is being introduced into this country, first in the South-east.

Enter 127 ON EXPRESS ENQUIRY CARD

Rainwater outlets

FOR more than 30 years Fulbora rainwater outlets have been in use. Now the up-to-date versions of these will be on show at the Manchester Exhibition Centre on the Fulbora stand, along with ceramic wall and floor tiles and the Fulbora PVC Coping. This latter system is a protective capping for parapets and inclined walls, as well as gables. Supplied in widths of 127, 254, 305 and 343mm, these coping units come in white or light grey, with special widths and colours available to order.

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IN YOUR OWN INTERESTS, WE SUGGEST YOU IGNORE ALL ASPECTS OF SECURITY.

Group 4 undertake the complete design and management of total security systems. For intruder alarms, access control, TV surveillance, fire detection, 24 hour monitoring, cash carrying and on-site guarding, call Group 4 for today's solutions to all your security problems.



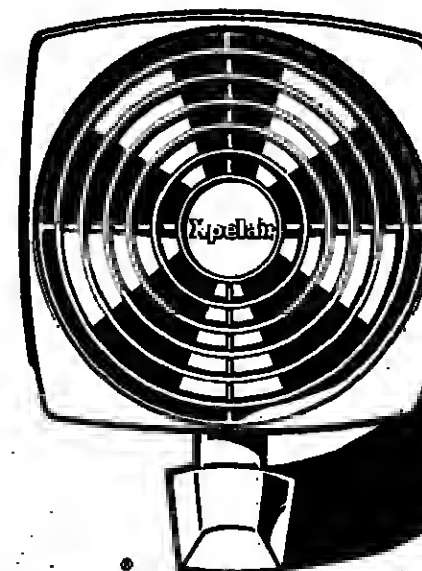
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BUILDING DESIGN Interior Supplement

will be published on **October 31st**
Material for consideration should reach us by
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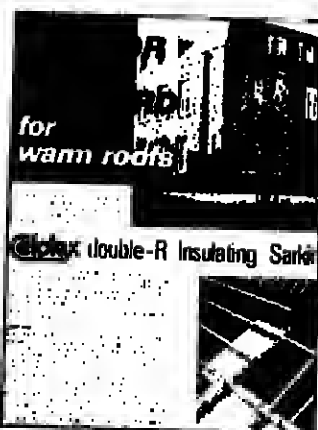
Send it to:
The Editor
Building Design

30 Calderwood Street, London SE18 6QH

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Technical literature

Insulating sarking



CELOTEX has published a two-page data sheet explaining the virtues of insulating sarking and "warm" pitched roof construction. Using its double-R Thermal Sheathing TSI, Celotex points out that many condensation hazards are avoided and there is an automatic increase in the potential habitable space in the building. Thermal Sheathing is a rigid glass fibre reinforced polyisocyanurate foam with high thermal performance and a Class 1 and Class 0 fire rating. It is also approved by all major fire insurers for exposed use.

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Surveying gear

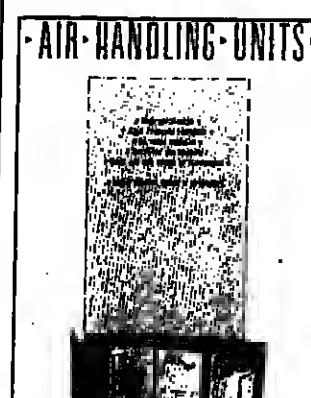


HALL & WATTS has published a 24-page brochure setting out in detail its range of survey equipment. Spanning from Stolz lasers and Topcon EDM total stations to simple staves, measuring wheels and Planix Planimeters, the comprehensive range is further supported by the sale of reconditioned instruments and a repair and hire service — full details are included in the brochure. Bound into the centre spread is a four-page price list.

Survey Equipment Catalogue

Enter 144 ON EXPRESS ENQUIRY CARD

Air handlers



AIRSTREAM Environmental Products has published a four-page leaflet with the object of making the selection of the right size and type of air handling unit easy. This at-a-glance guide gives all the relevant information, such as air volumes, motor sizes, heating and/or cooling coils, mixing sections, filters etc. Standard Airstream air handling units are available in five sizes. They have strong Penta-post framework, guaranteed performance and will meet most applications.

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ARCHITECTURAL TECHNOLOGY

BIAT
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VAILLANT LTD
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CONCRETE REPAIR SYSTEM

FOSROC LIMITED
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CREATIVE CONCRETE

RBS BROOKLYNS
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BERGER DECORATIVE PAINTS
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CRAWFORD DOOR LIMITED
Page 35

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Page 41
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PLASTERING PRODUCTS

BLUE CIRCLE SANDTEX LTD
Page 25

Enquiry no 21

This Week's Advertisers

The enquiry card between pages 42 & 43 is a simple easy way to obtain information on manufacturers' products or literature in this issue. Postage is FREE and we pass your enquiry on to the manufacturer within 24 hours of receiving it. The number of enquiries and the quality are a barometer for advertisers to gauge how Building Design performs for them. So make sure that any product or service you need information on you use this card.

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KAY — METZELER LTD
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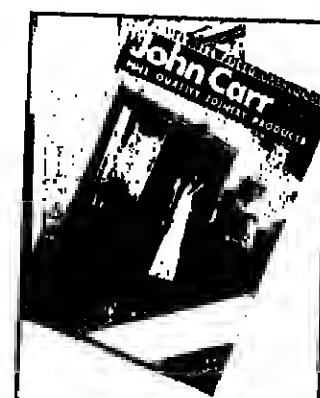
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Enquiry no 15

Joinery

OVER 300 products are detailed in John Carr's new, redesigned 1986 catalogue. These include six new introductions, such as the aluminium residential doors, a range of bi-fold internal doors, a hardwood door pair, the Classique internal moulded door, a hardwood hinged patio door and new window shutters that comply with the latest building regulations. The comprehensive catalogue gives a complete run-down of Carr's products including windows, doors, and many ancillary products.

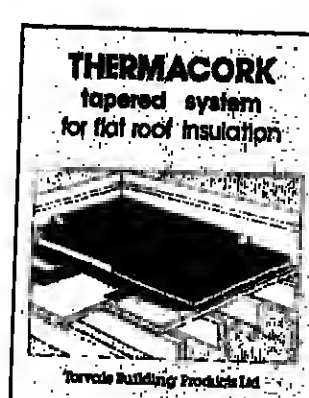
Enter 141 ON EXPRESS ENQUIRY CARD



Tapered insulation

COMBINING the excellent thermal insulation of rigid polyurethane foam and the traditional benefits of cork, Torvale Building Products' new Thermacork tapered roof insulation system is the subject of a new eight-page brochure. For use on new or refurbished roofs, the 900mm x 1300mm boards contain an integral design fall of 1:60 and can be weatherproofed with built-up felt or asphalt. The system is backed by Torvale's technical service, including the provision of layout drawings and a computer.

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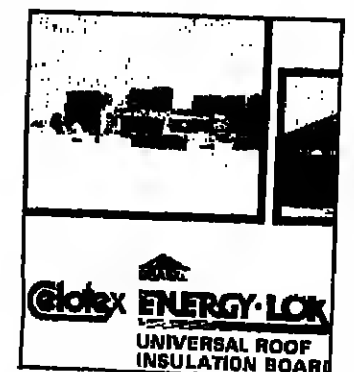
Access floors

LYDNEY Access Floors is the only access flooring manufacturer which has been assessed under BS 5750: Part 2. It has now published a highly comprehensive 10-page colour brochure which gives details of its flooring systems. This will be welcomed by designers and architects as it gives full details of the various types of panel available, pedestals and other support components. In addition, the brochure contains full performance data.

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Roof insulation



CELOTEX has published a new four-page brochure which provides the specifier with comprehensive information on the use and performance of Energy-Lok — its lightweight and cost-effective insulation board for flat roofing and other building applications. It comprises a core of rigid polyurethane foam modified with reinforcing fibres of glass fibre embedded in both board faces.

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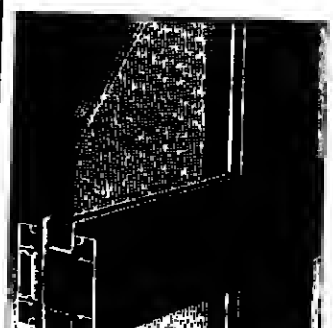
Steel in cavities



INFORMATION on the corrosion protection of steelwork in solid and cavity walls is given in the new six-page leaflet, published jointly by the British Steel Corporation and the British Constructional Steelwork Association. Identifying the most cost-effective ways of protecting steel, this leaflet should prove extremely useful for architects and engineers, both in the design of new work and the treatment of old buildings during refurbishment.

Enter 146 ON EXPRESS ENQUIRY CARD

Information pack



ELEMENTA Firespan has published a new information pack dealing with its fire-resistant glazing systems. It contains two collections of data sheets; the first section covering the company's systems, the next a series of applications. The three systems involved are the A60 aluminium glazing system, the AFS0 insulated system and the S60 steel glazing system. There is a sheet of Fire facts explaining the criteria for fire-resistant glazing.

Enter 150 ON EXPRESS ENQUIRY CARD

Repair techniques

ANTELOPE Technical Applications has published a six-page leaflet which sets out the various Antel systems for repair and protection of structures. Antel Anti-Carbonation coating has been the subject of exhaustive tests; Antel Q-Mix system is a cementitious repair mortar which can be used with the Anti-Carbonation coating to effect long-term concrete repairs.

Enter 143 ON EXPRESS ENQUIRY CARD



Timber treatments

FOSROC Timber Treatments Division has just published an extremely useful 20-page brochure which makes the case for timber preservative treatments and explains how the Fosroc Proxim family fits the bill. It also recommends treatments for redwood and white wood used in various locations. These are compared with BWP and BSI advice and includes a leaflet called Timber and its enemies.

Enter 147 ON EXPRESS ENQUIRY CARD



Roofing

H H Robertson's Q Deck built-up roofing system is the subject of a new six-page, full colour guide. It illustrates the four decking profiles available and gives details of material, composition and manufacture. Relevant load/span tables are included. The guide gives typical weights of various elements and construction and U-values achieved by various specifications. It is a concise, clear and workmanlike document.

Enter 151 ON EXPRESS ENQUIRY CARD

Interceptors

THE new Specifiers and installers guide published by ASP Stormflow is intended to provide a comprehensive guide to the selection and installation of suitable Stormflow Bypass petrol and oil interceptors. As current legislation on pollution control and the stringent policies of water authorities concerning oil pollution have resulted in an increasing need for interceptors, this guide is both timely and necessary.

Enter 152 ON EXPRESS ENQUIRY CARD

Domestic windows

STEEL, aluminium and upvc windows for local authority and private housing are the subject of a new full-colour brochure from Ideal Williams. Centurylink 2000 is a range of galvanneal steel windows, available in a range of standard sizes with options for double glazing and polyester powder coating. Centuryglaze windows are standard or purpose-made in aluminium with a number of opening formats. Finally, Ideal Williams has added Centuryline purpose-made upvc windows to its range of material options.

Enter 153 ON EXPRESS ENQUIRY CARD

Drain channels

CONTAINING full details of Drainage Castings' extensive range of Polychannel surface water drainage channels, a new brochure also gives details of the 18 complementary gratings which are available to meet particular BS 497 loading requirements. Installation details and information, which will assist the specifier to select the best channel for the job, are also included. Polychannel systems can cope with special applications and includes a method of preventing unscheduled removal of the grating.

Enter 154 ON EXPRESS ENQUIRY CARD

Up-to-date information on products, enquiry system, technical details, prices, etc. on page 40.

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APPOINTMENTS

For your advertisement Telephone 01 853 7771 ext 453 or 0904 1000 1000. Please send your advertisement to Paul Hedges Building Design, 30 Colindale Avenue, London NW9 1EQ.

Published on Friday. Latest copy date is first post Wednesday prior to publication date or by telephone until 4.30 pm. Classified advertisement rates: £10.50 per single column centimetre. Box number £5.50 column per page.

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T P Bennett Partnership
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London WC1V 7DU

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4. SENIOR ARCHITECTS/DESIGNERS — NI & VI practices. Part II or Part III & aged up to 30. Please send CV to obtain details & immediate interview.
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Tel: 01 858 5931

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We urgently require Senior Technicians of a high standard to work on a number of "test-track" projects in the leisure sector. If you have proven technical ability and are a good, quick and neat draughtsman who can work well in a team, then contact us. Northern Building Design Associates, 94-30 Park Lane, Poynton, Cheshire SK19 1RE. Tel: 0623 676027

Bovis Homes Ltd are seeking to expand their Country Homes operation in the Essex area and require a suitably experienced person, male or female, to fill the position of:

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Bovis Country Homes Limited,
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Essex CM1 4BG

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ARCHITECTS

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As one of Britain's largest retail organisations we offer a challenging opportunity and attractive rewards.

As a member of our architectural and design team you will work on a variety of projects which will involve extensive travel and site visits. You will be expected to be self-motivated and able to work under pressure to meet tight deadlines.

We're confident our benefits package is second to none, including a competitive salary.

Telephone or write for an application form quoting Ref. 578 to W.A. Campbell, Personnel Officer, British Shoe Corporation Ltd, Sunningdale Road, Leicester LE3 1UR. Telephone Leicester 877051.

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proven design ability and

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Gregory A Gale
T P Bennett Partnership
262 High Holborn
London WC1V 7DU

ARCHITECT

British practice based in Qatar urgently requires an Architect experienced in all fields.

Please send CV and photo to:-

ADA, PO Box 1737
Doha, Qatar, Arabian Gulf

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If we've got vacancies in Herts, Surrey, Essex, Kent, Birmingham, Gwent, Essex, Wexham, Middlesex, Beds, Bristol, Herefordshire, Wiltshire, Bucks, Sussex, Suffolk, Edinburgh, Hants, Sheffield, Cambs, Greater London, (dozens) plus Bermuda, Qatar and Saudi, if our job lists totals several hundreds of temporary and permanent vacancies, for Assistant and Technician vacancies, then who do you think can give you the widest realistic and informed run down of opportunities?

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The Oxford Architects Partnership

Bagley Croft
Hinkley Hill
Oxford OX1 5BS
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company architect

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Habitat, one of the UK's most successful retail organisations, is planning to double in size over the next 5 years — adding more sites in edge-of-town and city-centre locations to its constantly developing UK network.

We now seek a professionally qualified architect who, reporting to the Property and Development Director and working in conjunction with a small team, will control all aspects of the construction, fitting out and refurbishment of company property.

Specific responsibilities will include the design and specification of new buildings and refurbished premises; budgeting, cost-control and project management; and the continuous development of shopfitting systems and interior and exterior styling in the context of a progressive, design-conscious retail business.

Relevant experience involving retail premises would naturally be a strong recommendation.

Salary is backed by attractive benefits including employee share scheme, bonus and substantial discounts from all retailers in the Storehouse group.

To apply, please send your detailed CV to Alan Hughes, Personnel Director, Habitat Designs Limited, Hithcroft Road, Wallingford, Oxon OX10 9EU.

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Architectural Appointments

SOUTH COAST ARCHITECTS

Chichester. If you have the experience and ability to run several major housing projects and can start work for this major practice now, then call now and name your price!

Remuneration to £14,000. Two major practices situated in the heart of the South Coast. The practice is a leading firm in the region and is seeking a dynamic and experienced architect to take on a wide variety of projects and to take responsibility.

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Brighton. An established practice currently requires an experienced technician for a prestigious commercial development project in the early stages of design. Name your price to £8,000.

Young Technicians where are you? Our clients, including major practices and developers, seek you! Help in the preparation of drawings and site surveys on a variety of projects. If you want to progress in the building industry, then Phone Alex Peters NOW for the next step in your career!

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Hutchison Locke & Monk,
4 Melbourne Avenue,
Sheffield, S10 2QL.

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CAD experience whilst desirable, is not essential as training will be given. You should have a sound knowledge of Building Construction.

The work is interesting and demanding and we need people with enthusiasm and initiative who are prepared to contribute to a dedicated team effort.

Attractive salaries are offered which will reflect both your experience and ability. The benefits package may also include a pension and relocation expenses.

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PROJECT ARCHITECTS
INTERIOR DESIGNERS**

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Andrew Ogg,
Leslie Jones
Architects,
Grange House,
John Dalton Street,
Manchester M8 6FW

LESLIE JONES Architects

Dateline

Items for consideration must be received 10 days prior to publication

This week

Monday - Wednesday
Aggregate testing workshop organised by the Cement & Concrete Association.
Venue: Fulmer Grange Training Centre, Fulmer, Slough.
Details: The Registrar, 102816 2727.

Tuesday
Roofing for chimney professionals, a conference organised by the Institute of Roofing.
Venue: Blenheim House hotel, Blenheim, Oxford, Wiltshire, 10.30am - 4.45 pm.
Cost: Members £23, non-members £28.75.
Details: The Institute of Roofing, 15 Sudo Square, London W1V 5FR, 01-754 9164.

Tuesday
Design and performance of structural timber joists, a one-day seminar organised by the Timber Research & Development Association.
Venue: Burlington Hall, Leeds University.
Cost: TRADA members £70 plus VAT, £90 plus VAT to non-members.
Details: C. Inna, A. Giddard, TRADA, Loughbourn Valley, High Wycombe, Buckinghamshire, HP14 4ND. Tel: (0494) 341091.

Tuesday - Thursday
London 11 & V Show.

Venue: National Hall, Olympia, and the Olympia 2 Hall.
Details: Trenton Group, Trenton House, Imperial Way, Croydon, CR9 4RR, 01-680 7525.

Wednesday - Saturday
Landscape Institute 1986 National Conference.
Venue: Keele University, Staffordshire.
Cost: £90 for Landscape Institute members, £100 for non-members.
Details: Colin Goudron, 021-558 5611.

Wednesday
Innovation in construction, the fifth annual seminar of the Construction History Society.
Venue: Cussey & Concrete Association Training Centre, Wexham Springs, Slough, Berks SL3 6PL.
Cost: Members of the Construction History Society £12.50, non-members £20, bone fide students and unemployed £6.50.
Details: Peter Harlow, Construction History Society c/o The Chartered Institute of Building, Englemore, Kings Ride, Ascot, Berkshire SL5 8BJ.

Thursday
Computer-aided learning in architecture, an inaugural workshop to promote the development of C.A.I. in architectural schools.
Venue: Lancaster Polytechnic, Scription Campus.
Details: Charles Dodge 05331 551551.

Thursday - Friday
Market research for retail property, the current state of the art, a two-day conference organised by Henry Stewart Conference Studies.
Venue: Cafe Royal, London W1.
Cost: £250 plus VAT payable in advance.
Details: The Registrar, Henry Stewart Conference Studies, 01-935 2382.

Thursday - Friday
Manufacturers and suppliers exhibition, part of the three-day conference on Energy Efficiency - the key to good building, organised by the Four Professions Energy Group.
Venue: The Cranfield Institute of Technology.
Details: J. Lovell (043) 871 6772/4037.

Thursday - Saturday
Energy efficiency: the key to good building, a three-day conference organised by Four Professions Energy Group.
Venue: The Cranfield Institute of Technology.
Details: Conference Secretary 06021 81378.

Exhibitions

September 18 - October 25
Hugh Casson, architect.
Venue: 11111 Gallery, 21 Portman Square, London W1.
Details: Hilary King, 01-580 5533 (ext 4121).

September 23 - 25
Timber build 86, specialist timber construction materials show.
Venue: Royal Horticultural Halls, London SW1.
Details: Paul Grinsell 07321 364422.

September 30 - October 4
Batibouw, the international exhibition for the applications of wood in building and construction.
Venue: Bodeaux - Lac exhibition centre, Bordeaux, France.
Details: Pierre Bonnaville or Sylvie Labrousse, French Trade Exhibitions, French Chamber of Commerce, House, 54 Conduit Street, London W1R 9SD. 01-439 3964.

Until October
W. Eugene Smith. Let truth be the purveyor, exhibition of the photographer's work, organised by the Barbican Art Gallery.
Venue: Barbican Art Gallery, London EC2.
Details: Christopher Senior, 01-638 5403.

October 10 - 12
London Fields artists open studios, exhibition of the work of 50 artists in their own studios.
Venue: Space Studios in Victor House, Richmond Road and Martello Street, Hackney, Friday 10pm - 5pm, Saturday 12pm - 7pm.
Details: Space, 01-738 7751.

October 11 - November 3
Ruth Duckworth and Janet Leach: New ceramics.
Venue: British Crafts Centre, 43 Earlham Street, London WC2H.
Details: British Crafts Centre, 01-836 6993.

October 13 - 31
Norman Foster, an exhibition of Foster Associates' winning competition entry for a contemporary arts centre and Mediatheque in Nimes organised by the French Institute in association with the Royal Academy's Autumn Exhibition on New Architecture: Foster, Rogers, Stirling.
Venue: Institute Francaise Londres, 17 Queensberry Place, London, SW7.
Details: Karen Liebreich, 01-589 6211 (ext 38).

October 19 - 22
Olympia draughting, design and graphics exhibition.
Venue: Olympia 2, Hammersmith Road, London W14.
Details: Jonathan Gould, 01-385 1200.

Until October 24
Make or break: design and British industry in 1946.
Venue: Royal College of Art, Kensington Road, London SW7.
Details: 01-584 5020.

Until October 25
Green design exhibition.
Venue: Design Centre, 28 Haymarket, London SW1.
Monday and Tuesday, 10am - 6pm, Wednesday to Saturdays, 10am - 8pm, Sunday 1pm - 6pm.
Details: 01-839 8000.

Until October 26
Life and landscape, P.H. Emerson - art and photography in East Anglia.
Venue: The Sainsbury Centre, University of East Anglia, Norwich, Norfolk.
Details: Veronica Sekules 06031 56561 (ext 2465).

Until October 26
George Heywood Sumner: artist and archaeologist (1853-1940).
Venue: Portsmouth Museum & Art Gallery, 10.30am - 5.30pm.
Details: (0705) 827 261.

Until October 5
The paintings and drawings of Richard Roth (1861-1941), exhibition organised by the Museum of Modern Art, Oxford, and the Barbican Art Gallery.
Venue: The Barbican Art Gallery, London EC2.
Cost: Adults £2, children, students, OAPs, disabled, unemployed £1.
Details: Christopher Senior, 01-638 5403, or John Hoole, 01-638 4141.



Friday - October 10 Luigi Snozzi: Urban renewal at Monte Carrasso, Switzerland. Exhibition including drawings, photographs and film of the work of the leading Swiss-Italian architect Luigi Snozzi, concentrating on the recent London W1. Details: Richard Burdett, on 486 3555 or 01-431 0250.

Readers' Free Advertisements

Letters should be sent to Building Design Free Classified Service, 30 Calderwood Street, London SE18 6QH. Letters can only be accepted on the classified service form which is included in each issue. Rates for commercial advertisements will be supplied on request.

Building Design provides this free service to all its registered readers. This service is for individuals advertising in a personal capacity, AND NOT COMPANIES. Readers are advised to satisfy themselves as to the suitability of services and items offered. Building Design reserves the absolute right to amend any advertisement at the Editors' discretion.

Property

MOULDERY - spacious flat on first and second floors in historic market town. 2 double bedrooms, lounge, dining room, kitchen, bath and sep. w.c. Easy access to 145 and 146. 90 year lease. Call: Richard Chambers 0980 666666 or 0600 8476 home.

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WIMBORNE - conservation area Trinity Church. Spacious two bedroom flat in quiet village. Very large rooms. Gas central heating, excellent condition. Large parking lot. Call: 01-881 0781.

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THE FITZROY ROBINSON PARTNERSHIP
require the services of an
ASSISTANT ARCHITECT
To be involved in a major project within the London area.
The person selected will have had at least 3 to 4 years experience within a London based practice.
Salary by negotiation.
Please reply, in confidence, giving details of age, experience and salary required to:
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The Fitzroy Robinson Partnership
77 Portland Place, London W1N 4EP

ARCHITECTURAL TECHNICIAN

LEECH HOMES (SOUTHERN) LTD. BUILDERS OF FINE HOMES THROUGHOUT THE MIDLANDS wish to APPOINT AN ARCHITECTURAL TECHNICIAN TO JOIN THEIR SUCCESSFUL TEAM FOR WORK ON PRIVATE HOUSING
APPLICANTS SHOULD HAVE A WORKING KNOWLEDGE OF BUILDING REGULATIONS AND BE QUICK AND ACCURATE IN DRAWING AS THE PERSON APPOINTED WOULD BE EXPECTED TO ASSIST IN THE PRODUCTION OF SITE LAYOUTS, HOUSE TYPES AND GENERAL OFFICE DRAWINGS.
PLEASE APPLY IN WRITING STATING EXPERIENCE TO DATE TO: MR G DUFFIN, TECHNICAL MANAGER, LEECH HOMES (SOUTHERN) LTD., ROCK HOUSE, STOCKHILL LANE, BASFORD, NOTTINGHAM NG6 0JL.

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Architectural Assistant

We are looking for a talented young Designer with specialist knowledge in the layout of private housing schemes.
Qualifications although desirable are less important than experience.
The person appointed will be capable of preparing feasibility studies, planning building regulation applications and have flair tempered with a sound commercial approach.
A good salary will be offered together with a company car.
Please write or telephone R. Crow, Architects Department, Wimpey Homes Holdings Limited, Stockwood Road, Brislington, Bristol. Tel: (0272) 778333.

WIMPEY WELCOME HOME

THE FITZROY ROBINSON PARTNERSHIP
require the services of a
SENIOR ARCHITECT
With first class ability and experience in the field of conceptual design as well as general architectural work on major projects in London.
Remuneration will be negotiable. Salaried or self employed basis will be considered.
Please reply, in confidence, giving details of age and experience to:
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The Fitzroy Robinson Partnership
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NORMAN & DAWBARN
COVENT GARDEN
require
DESIGN ARCHITECT
3-5 years experience capable of working on own initiative to work on residential and commercial projects and
QUALIFIED ARCHITECTURAL TECHNICIAN
with sound knowledge of building construction, 3-5 years experience.
Write with cv. to:
Gordon Carter, Norman & Dawbarn
39 Bedford Street
London WC2E 9HD
Tel. 01-240 9551

KENT, HERTS, AVON
We have opportunities for Architects and Technicians in the above areas and many vacancies in Kent and London. Our clients offer realistic salaries plus good rates on contract jobs.
Ring now and register with us for a good selection.
Tel: 01-736 9882 or write: Technical Engineering Development, 3-4 Westmore Road, London SW6 4ZD

Malcolm Taylor Associates require a
Surveyor/Technician
for their East Sussex offices to assist their enthusiastic team in producing, manufacturing and constructing details for domestic replacement window companies throughout London and the South East. Excellent salary and prospects. Write with cv. to: Malcolm Taylor Associates, 15 Gidde Road, Eastbourne, East Sussex TN21 4RD

Sedgwick Limited
Sedgwick Group Properties require Technician experienced in office planning and general building construction. Must be competent draughtsman and capable of working with minimum supervision within defined brief and budget. Working knowledge of CAD or willingness to learn would be advantageous. Age 25-30. Salary by negotiation.
Apply: J D Lancaster Esq, Personnel Manager
Sedgwick Ltd, Sedgwick House, The Sedgwick Centre, London E1 6DX

RMJM are looking for
ARCHITECTS
based in our London office, who are enthusiastic and creative designers of above average ability and have job management skills, to join multi-disciplinary teams on stimulating new and refurbishment work.
If you have more than 3 years post graduate experience and would like a fresh challenge, please call or write with your cv to Adrienne Roberts at:-
RMJM London Ltd
42-46 Weymouth Street
London W1A 2BC
Telephone 01-486 4222

Our Client, one of London's premier architectural practices, is well known for the outstanding quality of their work in the commercial sector. An increase in new commissions has created a requirement for the following appointment:
SENIOR ASSOCIATE
Circa £24,000 + Car

To work closely with a Partner on the design and project management of large scale inner city developments for internationally known clients.

The Senior Associate will be responsible for design policies, administration, budgeting and staffing requirements. Liaison with partners and clients and accountability for all projects within own group.

It is envisaged that **PARTNERSHIP STATUS** will be offered after a suitable trial period.

We are looking for experienced candidates in their thirties with a proven history of successfully completed projects who have the skill and determination to attain the highest level of responsibility within the profession.

This is a repeat advertisement and previous applicants for this position need not apply.

For further details in strict confidence please contact Malcolm Scott.

ADREM RECRUITMENT LIMITED
15 Old Court Place Kensington London W8 4PL 01-938 3433

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QUALIFIED ARCHITECT
(for new London office)
QUALIFIED ARCHITECT
(Weybridge office)

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(Weybridge office)

a good designer required to join existing team in new West End office

to take the responsibility of running several phases of housing refurbishment scheme. Ability to control work on site together with project administration and knowledge of the contract is essential. Applicants should have a background of running jobs on site but also have the ability to prepare working drawings.

to work with our other historic building experts on the conservation of several important buildings.

Fringe benefits and salary by negotiation.
Please write with cv. to:
Richard Manthorpe, Broadway & Malyan, Osprey House, Station Road, Addlestone, Weybridge, Surrey KT15 9BH.

CARNELL GREEN PARTNERSHIP
urgently require in their
NOTTINGHAM OFFICE
ARCHITECTS & TECHNICIANS
Required for a number of U.K. projects, experience will be matched by a commensurate salary.
Please write with C.V. to:
Maurice Stafford
12 Regent Street, Nottingham NG1 5BQ
Tel: 0602 473634

SARGENT & POTIRADIS
ARCHITECTS AND LEISURE PLANNERS

Are looking for more
ARCHITECTS
with 2 or 3 years' experience and keen
ASSISTANTS
with Part II to work on varied and exciting leisure projects.
Please apply with full C.V. to:-
6 Dryden Street
London WC2E 9NW
Tel: 01-240 2430

Buoy West End practice with interesting and varied workload requires
YOUNG ARCHITECT
experienced in housing rehabilitation work. Must have a sound knowledge of construction as well as design ability, be able to drive and be willing to travel to sites. The position carries prospects of increasing responsibility.
Phone: Chiswick 8400
Phone: Chiswick 8400

ROEVIN
Architects & Architectural Technicians for staff and commissions in London, the Home Counties, Midlands, the North West and Yorkshire.
Phone: Eddisbury 061-888 3878 or CV 100
Roevin Ltd, 1 Rookwood Lane, Sale, Merseyside M33 1BY (Merseyside)

EXPERIENCED ARCHITECTURAL ASSISTANT/TECHNICIAN
required for small busy practice. This post carries a high level of responsibility. Salary according to experience + car.
Grey Cooper Architects
181 Chester Road
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Architects and Technicians
Nottingham
to work for a progressive and growing practice engaged on exciting large scale commercial projects. Ideal candidates will display proven design, detail and construction skills along with the capacity to develop their own career within a dedicated environment.

DESIGN TO BUILD PERSONNEL
City House, Moor Way
Nottingham NG1 5BH
Telephone (0602) 472628 24 hours

MALLA
ARCHITECTURAL HOT LINE
01-387 1043
334 Euston Road
London NW1 3BG

MORSON INTERNATIONAL
requires
ARCHITECTS & TECHNICIANS
for a variety of contracts in the West of Scotland. Send cv to:
Morson House, 38 Clarendon Road, Epsom, Surrey, Surrey TW20 9AP. Tel: 01-707 1516 or 01-707 1517 or 01-707 1518

THE ROBINSON PARTNERSHIP
requires
ARCHITECTURAL ASSISTANT/TECHNICIAN
with 3 years experience for a growing practice. A.B. Hayes, M.A., The Roebuck Partnership, 115a, Victoria Road, Dartmouth, Devon. Tel: (0385) 84791

Post Diploma Architectural Graduate
required
Position will provide excellent career management experience. Opportunity to work on high quality architectural projects. Driving license essential.
Frederick Barr, Smith & Partners Ltd, 114 Great Portland Street London W1N 6EP

Midlands Opportunities
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Telephone (0602) 472628 24 hours

Architect / Assistant
A progressive and growing practice in the West of Scotland. Send cv to:
Morson House, 38 Clarendon Road, Epsom, Surrey, Surrey TW20 9AP. Tel: 01-707 1516 or 01-707 1517 or 01-707 1518

ARCHITECT
Required by expanding firm of Chartered Surveyors to handle residential, commercial and industrial development projects. Must be capable of working under minimum supervision. Please write or telephone:
A. D. Macdonald Esq, 100, Robert Street, London E1 1AA
Tel: 0753 57915

ARCHITECTS/TECHNICIANS/INTERIOR DESIGNERS
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BTS Ltd
Tel: 01-347 6193 or 01-347 8801

Assistant Architect
25-35 years old.
Architectural Draughtsman/Technician 24-40 years old required for a London practice.
Attractive employment package. Contact:
Globe Recruitment Consultants
100 Regent Street, London W1
Tel: 01-734 1696

GOING PLACES?
Expanding small practice in N. London seeking experienced architects.
Architects (Part II plus) to work in friendly surroundings on exciting community projects.
Phone us on:
01-444 7348
NEIL THOMSON ASSOCIATES

Nicholas Lacey Jobst & Hyatt require
Architects

We are looking for Architects with a minimum of 4-5 years post graduate experience to work in a team on various London based schemes. Write in the first instance enclosing your CV to:-
Nicholas Lacey Jobst & Hyatt
65-70 Worship Street
London
EC2A 3AN

PUBLIC SECTOR APPOINTMENTS

BOROUGH OF HAVANT TS17
Technical Assistant (Architecture)
Scale 4-6 £6,900-£9,591 (Pay Award Pending)
Applications are invited for the post of Technical Assistant (Architecture) in the Architectural Section of the Technical Services Department.
Applicants should have a suitable technical/professional qualification and have enough experience to carry out feasibility studies, prepare design layouts and production information with the minimum of supervision.
Disabled persons may apply as appropriate.
Housing accommodation may be available.
Generous relocation expenses.
Application forms and further particulars available from: Director of Technical Services, Borough of Havant, Civic Offices, Civic Centre Road, Havant, Hants PO9 5AX
Telephone: Havant 474174 ext 174.
Closing date: 24th September 1986.

CIVIC TRUST
requires a
PROJECT LEADER
for its Ilfracombe Regeneration Project
A successor to the Ilfracombe Regeneration Project, this community based programme of environmental and economic improvements is being undertaken by the Trust with support from North Devon District Council and other agencies.
A skilled and enthusiastic Project Leader is sought with the longer term potential also to contribute to other urban regeneration work by the Civic Trust. The successful candidate will have proven leadership experience and a capacity to initiate action and work well with local people. He/she may well be qualified as an Architect, Planner or Urban Designer and will be based locally. Salary up to £14,000 p.a. Closing date 29 September.
For further details contact Paul Davies, Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW.
(Re-advertisement. Previous applicants will be reconsidered).

LEICESTER POLYTECHNIC
LECTURER 11/SENIOR LECTURER IN ARCHITECTURAL HISTORY AND THEORY
(Post No. 348) Salary £8,995-£15,673 p.a.
A well qualified architect with considerable experience in Architectural and Urban History and Theory is required to begin teaching in January 1987 at the BA (Hons) Degree and Diploma Courses. He/she will also be expected to assist in the running of design projects. In addition, the lecturer may be invited to lecture in the School of Art History at Leicester Polytechnic and the History of Art Department at the University of Leicester.
Recent publications in Architectural History or Theory will be an advantage in the consideration of the candidates application.
Application forms and further details available from the Personnel Officer, Leicester Polytechnic, P.O. Box 143, Leicester LE1 9RH. Tel: (0533) 551 931 ext 2303.
Closing date 3rd October 1986.

ROBERT HUTSON ARCHITECTS
ESSEX
urgently require
ARCHITECTS
A true general practice working on schools, houses of all varieties, listed buildings, audio visual studios, children's homes, old peoples homes etc.
Pleasant friendly offices in a converted Water Mill close to the centre of town.
Robert Hutson Architects, Moulsham Mill, Parkway, Chelmsford, Essex.
Tel: 0245 252414

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Estates Times Appointments, Morgan-Grange House, 36 Clarendon Street, London SE18 6QJL

THE TEAM AT THE ANGEL, ISLINGTON
F L A I R DEDICATION TALENT
We need a bright, young Architect with flair, dedication and talent, to take personal responsibility for a number of schemes at various stages, each with the potential to prove the VALUE OF GOOD DESIGN
Ring Sherrie - 01 226 9208
Or write to:- 33 Upper Street N1

GREENWICH
People and Services First
Building Control Assistant
£9,672-£10,284
Applicants should have good practical knowledge of the Building Act and new Building Regulations with over 3 years experience.
Application form from Borough Planning Officer, London Borough of Greenwich, John Humphries House, Steelworks Street, Greenwich, London SE10 3JN. Tel: 01-893 0077 Ext 2278.
Closing Date: 26th September 1986
Working for Equal Opportunities

SOUTH EAST THAMES REGIONAL HEALTH AUTHORITY
Design Assistants
Architects Division
Our Design Practice requires Assistants to help with a full programme of schemes on the drawing board and on site, currently 20 projects with a total value of over £30m. Together with a wide range of architectural studies.
Salaries between £4,794 and £10,654 will take account of experience in addition to qualifications such as ONC & TEC or equivalent, or an architectural degree or diploma for architectural students requiring professional practice experience.
Opportunities also exist for supported day releases for suitable further training.
If you would like to join a healthy practice with high ideals but with its feet on the ground, telephone for an informal chat - ask for Roland Phillips or Mike Otton (Bexhill-on-Sea 0424) 222555.
Application forms and further information may be obtained by writing to the Personnel Department, South East Thames Regional Health Authority, Thrift House, Collington Avenue, Bexhill-on-Sea, East Sussex TN38 3NQ.
Ref: 6153. Closing date: 26th September 1986.

PROPERTY DEPARTMENT
ARCHITECTS
We urgently need an experienced Principal Architect (PO1) and recently qualified Senior Architect (SO1) to work in one of our two design groups in our multi-disciplinary office in Worcester.
PRINCIPAL ARCHITECT
PO1 - £11,804-£12,513 (pay award pending)
An Architect with several years experience, excellent design ability, and with leadership qualities and organisational skills. Although working under the direction of a Group Leader Architect, you will be dealing with individual major projects from inception to completion.
SENIOR ARCHITECT
SO1 - £9,978-£10,698 (pay award pending)
Recently qualified, with one or two years experience, you will be an excellent designer, with enthusiasm, commitment and potential. You will be expected to handle projects of various sizes from inception to completion, either on your own or as leader of a small team.
If you would like to work in a lively and dedicated group of design oriented professionals, committed to the highest standards of architectural and technical competence, please telephone Assistant County Property Officer, Stephen Taylor, on Worcester (0905) 353388, extension 2100.
Relocation expenses, removal costs and assistance with temporary housing in appropriate cases. Flexible working hours. Car loan scheme.
Application form and job description available from County Property Officer, County Hall, Spatchley Road, Worcester WR5 2NP, or telephone Worcester (0905) 353388 extension 3610.
Applications to be returned by Monday 22 September 1986.

Hereford and Worcester County Council
At the request of advertisers, readers are asked to refer to Building Design when replying to advertisements on this and other pages

ARCHITECTURAL ASSISTANT/TECHNICIAN
Scale 2/5 £8,243 - £9,390 p.a.
plus "casual user" car allowance.
We are looking for an assistant to join our Architects, working in multi-disciplinary teams on an interesting range of housing, education, recreation and social service projects.
Preference will be given to candidates studying for RIBA or BIAI qualifications and day release will be available in suitable cases.
The starting salary will be according to experience and qualifications. The successful candidate will have an excellent opportunity to gain experience on a wide range of interesting projects.
The offices are pleasantly situated in Chingford, close to Epping Forest and the M26.

As an equal opportunities employer in a multi-racial area the Council expects all its employees to have a commitment to furthering its Equal Opportunities Policy.
Application form and job description from Recruitment Officer, Personnel Department, Town Hall, Walthamstow, E17 4JF. Telephone: 01-631 8899 (24 hour answering service).
Please quote reference no. N 8114.
Closing date: 26th September, 1986.

AN EQUAL OPPORTUNITY EMPLOYER
Applicants are considered for their suitability for the post regardless of disability, sex, race and marital status
Waltham Forest

LONDON BOROUGH OF HARINGEY
BUILDING WORKER
£11,638-£12,997
DEVELOPMENT WORKER
£11,638-£12,997
ADMINISTRATIVE OFFICER
£8,613-£9,390
These are temporary full time posts for the Selby Road Development Project

Tottenham School, Selby Rd, is being converted for use by local community groups. Project support is needed to assist the establishment of projects meeting the needs of women, young people, the elderly, the black and minority ethnic communities and people with disabilities, as well as local residents.
This major development will provide social, recreational, arts and sports facilities for the community with the projects on site working towards a common ethos of anti-racism, anti-sexism, equal opportunities and community accountability. We are looking for a team of staff to work together during the duration of the building conversion programme, which should be completed in under 18 months.
Community Buildings Worker: to manage the buildings on site day-to-day and work with the Building Design Service on alterations and repairs. You will need experience in building management and maintenance and control of manual employees.
Community Development Worker: to coordinate and provide support to user groups on site and to advise and assist in the consultation process. You will need experience in providing support to community groups in a Local Authority or voluntary sector context.
Administrative Officer: to provide administrative and financial support to the team. You will need broad experience in administrative and financial procedures. You will need to demonstrate a clear commitment to anti-racism and anti-sexism policies. We would particularly welcome applications from women and black or minority ethnic communities who are under-represented in the area. You will need to demonstrate an understanding of the particular needs of women, black and minority ethnic communities and people with disabilities in an inner-city multi-racial area.

Application forms and further details from Veronica Holloway, Staffing Section, Community Services, 35 Beeton Road, Wood Green N22 4LE. Telephone 01-861 3600 ext 3536. Closing date: 1st October 1986.

ARCHITECTS/ASSISTANTS/TECHNICIANS
£8577-£18,885 Scale 5 - PO1
For North Tottenham Team
This progressive, non-hierarchical service comprises multi-disciplinary teams of architects, architects, clerks of works, engineers and quantity surveyors. We are committed to the Council's policies of equal opportunities, accountability to the local community and the development of collective responsibility and management. The North Tottenham area team's main project is the Tottenham Green Community Recreation, Leisure and Cultural Centre comprising new build and conversion works which will provide swimming pools, library, theatre, recording studios, sports and many other facilities.
We are looking for people with a range of skills who can actively contribute to the development of design within a team, who are willing to take responsibility and keen to see projects reach built form.
The above posts are permanent positions. However, temporary employment arrangements may be considered. Job share is a possibility.
Our office is currently situated at Crouch End, London N8, and the usual excellent local government working conditions apply, including flexible post entry training, automatic progression and financial assistance with removal expenses.
For further information, please telephone Terence Butcher on 01-340 3989 Ext 245.
Haringey is an equal opportunity employer. We welcome your applications which will be considered on the basis of merit, without regard to sex or any disability you may have.
For application forms contact Helen Marshall on 01-340 8031 Ext 245 or write to Building Design Services, Haringey Town Hall, The Broadway, Crouch End, London N8 9LS. Closing date 26th September 1986.

Metropolitan Borough of Rochdale
An Equal Opportunity Employer

Applications are invited from those with the necessary attributes regardless of race, creed, nationality, disability or sex.

ARCHITECTURAL ASSISTANT/ARCHITECT

St Albans House, Orkney Street, Rochdale.
PO1 £11,200-£12,150 (pay award pending)

The Borough Architect's Department is multi-disciplinary and provides an environment in which individual potential is encouraged to flourish.

The Department has an interesting workload which includes new housing, schools, community centres, sheltered accommodation schemes as well as modernisation, amending and refurbishing programmes.

Applications are invited from qualified architects, preferably with a minimum of two years post-qualification experience, possessing a good standard of design and an urge to undertake projects from inception to completion. The successful applicant may be required to work as an individual or as a member of a small team.

Prospective applicants who wish to enquire further about the Department should speak to Jim Midson, Chief Architect, Telephone 0705-341411.

A Casual User Car Allowance is payable and therefore a applicant should possess a full current driving licence.

This is a re-advertisement and previous applicants will automatically be re-considered.

Application forms available (Quote ref 12325) from Chief Personnel Officer, PO Box 55, Municipal Offices, Smith Street, Rochdale OL11 1XG (Telephone 4747 Ext 552) to be returned no later than 26th September 1988.

Temporary Architectural Technician/Architectural Assistant/Project Architect

(2 posts 20 & 17 months)

Salary £7,920-£10,638 p.a. (pay award pending)

To work on a wide range of Housing and General Works projects. You should show an ability to produce quick and accurate work, and have good design sense. Architectural Technicians should either be undertaking or have completed a course of study relative to obtaining a Higher National Diploma (Building), with a supplementary certificate in Building Technology (for their recognised equivalents). Appointment as an Architectural Assistant is only available to a registration with ARCUK, and who has passed the Part I examination of the RIBA. A person who is, or becomes registered with ARCUK would be appointed as a Project Architect on salary grade SO1 £9876-£10838 p.a.

A Casual User Car Allowance is payable. You will join an Authority that can offer modern office accommodation, flexible working hours, staff canteen, social club and car loans to all staff on £6234 p.a. and above. Consideration will be given to lodging allowance in appropriate cases.

Closing date: 2nd October 1988
Interview date: 14th October 1988

Application form and job description may be obtained from the Chief Personnel Officer, Council Offices, Millway Road, Canterbury, Kent CT1 1YW. Telephone 0227 45 1755 Ext 4206.

CANTERBURY CITY COUNCIL

The Borough of Eastleigh is situated in Southern Hampshire close to the scenic, sporting attractions of the New Forest and Solent.

Principal Architect/Assistant New-Build Project Manager

£11,604-£12,512 (pay award pending)

The postholder will lead the small Architectural Design Group within the Section and will also be required to deputise for the New-Build Project Manager. The post would suit a qualified architect who is seeking his/her first supervisory appointment.

The main duties involve architectural design, construction supervision and providing architectural advice in the Authority. Applicants should be RIBA with 2-3 years post-qualification experience.

A lump sum allowance of £850 and relocation expenses of £2,500 are payable in approved cases.

The post is situated in modern well-appointed offices with flexi-time and a subsidised staff restaurant.

Application forms and further details are available from Mrs Louise Reed, Personnel Services Section, Civic Offices, Leigh Road, Eastleigh, Hants SO5 4YN. Telephone 0703 614646 ext 5054.

Closing date: 26th September 1988.

Borough of Eastleigh
An Equal Opportunity Employer

Middlesbrough Borough Council

ECONOMIC DEVELOPMENT AND PROPERTY DEPARTMENT

Architectural Technician

£6,234-£6,897 (pay award pending)

A vacancy exists in the architectural service for a qualified technician to join a group of architects and technicians working on a wide range of building types involving existing buildings as well as new build.

If you are interested in joining a pleasant, friendly office, are prepared to work hard and can show a commitment to producing a good quality end product please apply for an application form and job description to A. Noble, Chief Economic Development and Property Officer, P O Box 65, Vancouver House, Central Mews, Gurney Street, Middlesbrough, Cleveland Telephone (0642) 245432 Ext. 3582.

If you would like to talk about this job you are welcome to speak to Tom Riding, Assistant Chief Officer, Architecture on extension 3567.

Closing date 26 September 1988.

It is the policy of Middlesbrough Borough Council to provide equal employment opportunities and consideration will be given to all suitably experienced and qualified applicants regardless of handicap, sex or race.

The Council has a policy of inviting for interview all disabled persons who have the written support of their Disabling Resettlement Officer.

Job sharing facilities are available.

Architects Senior Quantity Surveyor

PO3 £14,202-£15,342 p.e. inclusive

We need a competent and experienced Quantity Surveyor with initiative to become a leading member of a busy professional section.

You must be able to undertake all aspects of quantity surveying including estimating, cost planning, bill preparation, cost control, valuations, final accounts and the compilation of data for Central Government in departmental forms.

You will be required to carry out supervision of quantity surveying teams on projects including housing repairs, renovation and rehabilitation, new build housing proposals as well as major library, sports centre and landscaping works.

Ideally you should have Associated Membership of the RICS, coupled with at least five years post-qualification experience of quantity surveying duties in relation to housing, public buildings and rehabilitation works.

Application forms are available from London Borough of Hammersmith and Fulham (Personnel), Town Hall Extension, King Street, Hammersmith W8 6JU, telephone 01-741 0804 (24 hour answering service) quoting reference number APQ 007. Closing date: 28 September 1988.

You are welcome to apply whatever your gender, race, colour, ethnic origin, nationality, sexual orientation, religious beliefs or practices, age (up to 65 years) or disability. Job Sharers Welcome.

Hammersmith & Fulham
An Equal Opportunity Employer

SENIOR CLERK OF WORKS

(Post No. TSG066) Scale 5/6 £7920 - £9591 (pay award pending)

CLERK OF WORKS

(Post No. TSG067) Scale 3/4 £6234 - £7713 (Pay award pending)

The head of the Technical Support Group is seeking to appoint a Senior Clerk of Works and a Clerk of Works within the Building Design and Construction Section of the group, based at the group's headquarters at Fort Road, Littlehampton, to inspect and supervise building projects within the Arun District.

Applicants should be experienced in building contract supervisory duties and have a sound knowledge of all forms of building construction. Preference will be given to applicants who are members of the Institute of Clerk of Works.

An essential user car allowance is payable and starting salary will be determined by individual's experience, qualification and ability.

For informal chat about the posts please contact the Chief Architect, Terry Salmon, on Littlehampton (0903) 722888/9, ext 242.

For a job description, application forms and details of the Council's scheme of removal and resettlement allowances please contact the Personnel Officer, Arun District Council, Arun Civic Centre, Littlehampton, West Sussex BN17 5EP or telephone Littlehampton (0903) 728418.

Closing date 10th October 1988.

Arun District

Assistant Regional Architect: Project Manager

Manchester

Salary £16,105-£19,541 p.a.

If you're looking for a real career challenge then the Project Services Department within our Estates Services Division is the place for you. We are responsible for over 1,100 health care and associated premises with an estimated capital investment of some £500m. Over the next 10 years, you'll be managing a team of Architects who provide professional design and advice to the Project Manager and acting as his deputy. Reporting to the Assistant Department Manager and acting as his deputy, you'll be managing a team of Architects who provide professional design and advice to the Project Manager and acting as his deputy. This involves the design and implementation of capital developments for a number of our DHSS buildings as Project Manager for medium sized schemes. You'll be responsible for the day-to-day management of the architectural team, ensuring the implementation of DHSS and regional policies to projects, your duties will be wide ranging and challenging and the scope to develop our future standards is endless.

A registered Architect and preferably a corporate member of the RIBA you'll have at least 5 years experience in a similar capacity over the whole range of architectural activities. In addition, you'll need excellent organisational and motivational skills together with the tact and diplomacy needed to lead a highly professional team.

Application form and job description from Regional Personnel Officer, Gateway House, Piccadilly South, Manchester M40 7LP. Tel: 061-256 344, ext 514. Please quote reference number 380/5. Closing date for receipt of completed application forms Friday, 26th September, 1988.

NORTH WESTERN REGIONAL HEALTH AUTHORITY

Leicester City Council

As part of the City Council's commitment to an Equal Opportunity Policy, applications are welcome from people regardless of marital status, sex, race, disability or sexual orientation. Job sharing applications are welcome for all jobs below.

City Architects Assistant Research and Development Officer

Salary £6,900-£7,713

To assist in a wide range of duties including the design and codification of procedures, co-ordination or technical research and analysis of design costs and standards. Applicants must be able to participate in research into practical computer applications, be highly numerate and bring versatility, well developed communication skills and an enquiring mind to this post.

Where relocation is necessary, expenses to maximum of £2,380 plus approved removal costs, together with help in finding temporary housing accommodation, are available.

Application form (returnable by 23rd September 1988) and further details from Director of Personnel and Management Services, New Walk Centre, Welford Place, Leicester LE1 8ZG. Tel (0533) 648922 Ext. 7098.

...working for Leicester

Islington Architectural

LONDON BOROUGH OF ISLINGTON

Architectural Department

Islington has a tradition of high quality community architecture. As part of this it is continuing a major programme of improvements to its Housing Estates built predominantly between 1918 and 1948. The Estate Action programme, designed to bring dwellings and their surroundings up to current needs and environmental standards, through full tenant consultation and sensitive design. An Architect/Surveyor is required to join the Estate Action Team for rehabilitation projects in this programme. The successful candidate will be responsible to a Principal Architect for all aspects of job running, from feasibility to final account.

ARCHITECT OR SURVEYOR

(Ref AR 113)

Grade PO1 £12,597-£13,485 inclusive

Applicants must have a minimum of 2 years post RIBA or RICS qualification experience, or a minimum of 5 years direct experience of most aspects of running moderately complex projects with some supervision. The postholder will be required to manage, with some projects, one moderately complex project or several simple projects.

Candidates must have a knowledge of building contracts, construction, appropriate legislation relevant to the Building Process, and specification writing. An understanding of cost control procedures and an interest in landscape design is desirable.

Candidates must be able to communicate effectively with other members of the design team, contractors and tenants. The postholder will be required to attend occasional evening meetings.

This post is suitable for full-time or for people wishing to share the job on a part-time basis.

Application forms are available from The Borough Architect, London Borough of Islington, 222 Upper Street, London N1 2UN telephone 01-384 7040. Closing date: 26th September 1988.

Our jobs are open to all races, both sexes, lesbians and gay men and we have a positive attitude towards the employment of disabled people.

Haringey Council Building Design Service

Do you wish to serve the community?

This is a progressive non-hierarchical service of approximately 230 staff who design and supervise the construction of all types of buildings from new build houses, flats, leisure/community centres, schools, libraries and other public buildings to the general rehabilitation of houses.

We are in the process of expanding and require all grades of Design Staff, Quantity Surveyors, Environmental Engineers, Clerks of Works and Administrators to meet Haringey Council's building expansion programme.

Currently the service is organised into 8 Multi-disciplinary Area Teams and a Central Support Team. It is proposed to establish a further one or two Multi-disciplinary Area Teams and a second Central Support Team.

The Council is committed to equal opportunities, accountability to the local community and the development in the Building Design Service of a system of collective responsibility and decision making (self-management). You will be expected to participate in the development of the Service Co-operative Management System. This will involve taking part in team meetings and carrying out any management function delegated at team or service level, commensurate with the grade of the post.

Building Design Service have direct involvement with Client Services and User Groups and staff should be committed to their needs. Salaries and conditions of service are under local review, the results of which will be notified at interview. There is also a national award pending. Essential car user allowances are applicable to all project staff posts.

Programmer
(minimum of 1 post)
SO1 - PO1 £10,668 - £12,861

You will have a key role in co-ordinating the work of Area Design Teams in conjunction with the requirements of the Client Service.

You must be able to assemble, critically analyse and present programming and resource information. Preferably you will have experience of design and/or construction planning in the building industry.

For further details please contact Sarah Dandawa, telephone 340 8031 ext 254 and for application form please see details at the end of these advertisements quoting reference SRT/22

Clerks of Works
(minimum of 2 posts)
SO2 - PO1 £11,643 - £12,861

You will be required to ensure proper and effective supervision of building works in the Council's programme.

You should have a minimum of three years relevant experience in this type of work.

For further details please contact Keith Morris, telephone 348 5101 ext 25 and for application form please see details at the end of these advertisements quoting reference SRT/18

Building Services Clerks of Works
(minimum of 2 posts)
PO1 £11,973 - £12,861

You will be required to ensure proper and effective supervision of material and workmanship for Mechanical Services Installations.

You should have a minimum of three years relevant experience in this type of work.

For further information please contact Keith Morris, telephone 348 5101 ext 25 and for application form please see details at the end of these advertisements quoting reference SRT/19

Environmental Engineers
(minimum of 2 posts)
PO3 - PO4 £13,578 - £15,804

You will be required to act as a Senior Environmental Engineer within a Multi-disciplinary Area Team.

You will act as a Project Engineer on a wide range of buildings from inception of brief through to final account.

You should be suitably experienced in either (or both) electrical or mechanical services, in both the design, specification and running the contract on site.

You will be able to participate in the resource allocation, programming, training and supervision of less experienced staff. Ref: SRT/16.

Environmental Engineer
(minimum of 1 post)
SO1 - PO1 £10,668 - £12,861

You will act within a Multi-disciplinary Area Team and as a Project Engineer on a full range of small projects from inception to final account, or as an assistant on larger schemes.

You should be suitably experienced in either (or both) electrical or mechanical services and be able to design, produce a specification and run the contract on site for a small project. Ref: SRT/17.

For further details of the Environmental Engineers posts please contact Keith Morris, telephone 348 5101 ext 25 and for application form please see details at the end of these advertisements quoting the relevant reference.

Administrators
(minimum of 5 posts)
Scale 6 - SO1 £9,572 - £11,331

We have vacancies for Administrators in both the Multi-disciplinary Area Teams and the Central Support Teams. For the Area Team you will be required to provide and co-ordinate the administration of a Multi-disciplinary Team of approximately 25 members. For the Central Support Team you will be required to provide and co-ordinate the administration of a team of approximately 20 members and in particular assist the administration of the Staffing Section. The work will include some typing, so a willingness to type is essential. Ref: SRT/20.

Administrator
(minimum of 1 post)
Scale 3-4 £6,927 - £8,406

You will be required to provide administrative support and a typing resource to a Multi-disciplinary Area Team, or to a Central Support Team. Normally 50-70% of your time will be spent typing, so this skill is essential. Ref: SRT/21.

For further details of Administrative posts please contact Maggie Mossom, telephone 340 8031 ext 208 and for application form please see details at the end of these advertisements quoting the relevant reference.

Haringey Council is a multi-racial community. The Building Design Service particularly welcome applications from women and from the black and minority ethnic communities who are under represented at all levels in the workforce as a whole, and in the Building Design Service.

The Council encourages additional training of staff and pays for post entry training courses, day release courses and other recognised courses which are job-related.

Working conditions are excellent including flexible working hours, maternity/paternity leave, car allowances where appropriate and help with removal expenses where applicable.

Haringey is an equal opportunities employer and we welcome your application regardless of gender, race, disability and sexual orientation.

Application forms and job descriptions for all the above posts are available from Building Design Service Special Recruitment Team, Hornsey Town Hall, Crouch End, London N8 9LJ. Telephone 348 5101 ext 59 during normal working hours or, Answerphone Service on 348 6849 between 6.00 p.m. and 8.00 a.m. Please quote the job reference. Closing date for all applications - 6th October, 1988.

HARINGEY COUNCIL
EXTENDING RIGHTS - DEFENDING SERVICES